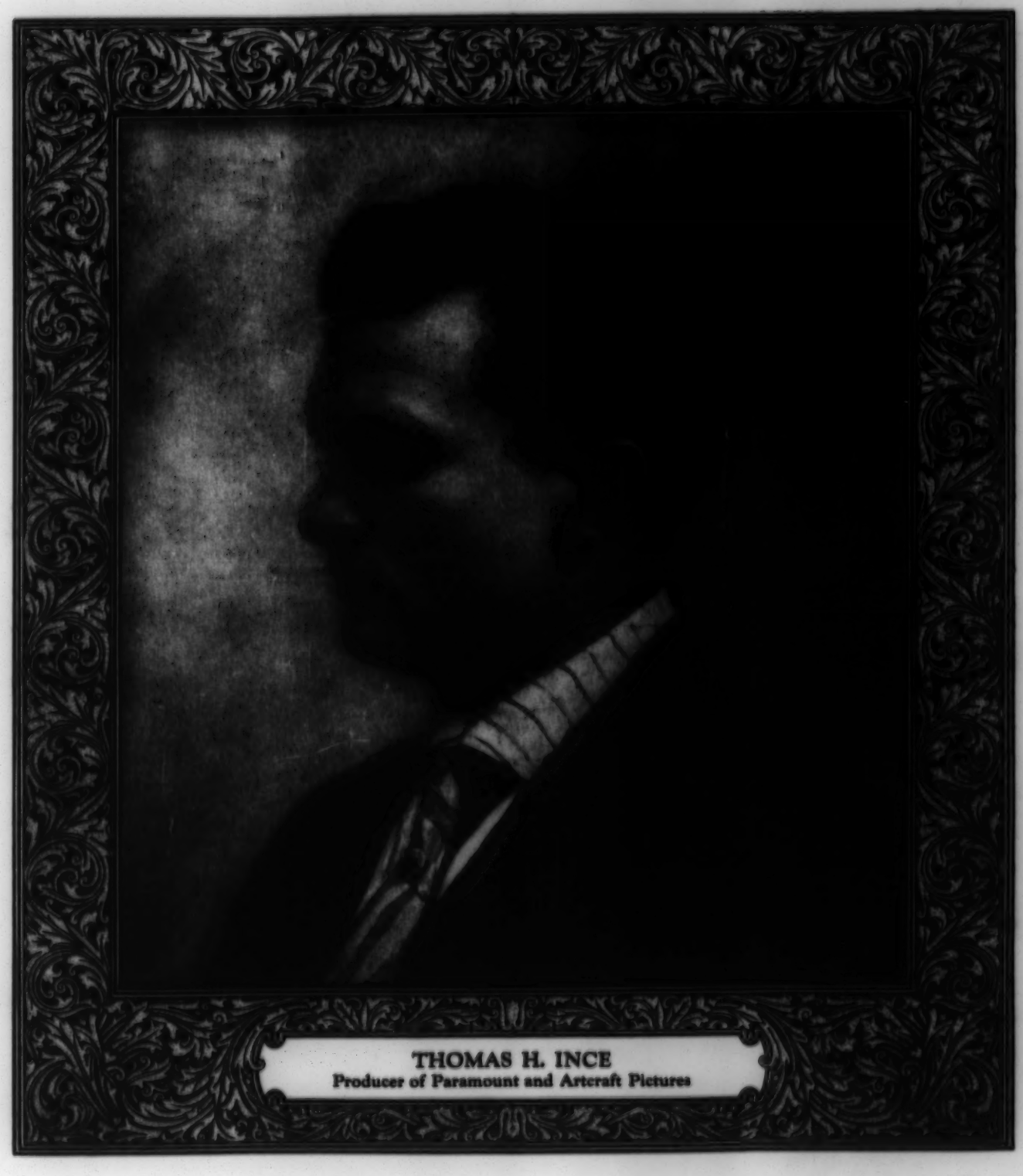
PRICE 15 CENTS THE GLORIOUS 4th OCTOBER 19, 1918

DRAMATIC MIRROR



THOMAS H. INCE
Producer of Paramount and Artcraft Pictures

FULL REPORT OF MOTION PICTURE EXPOSITION

Jesse L. Lasky

Presents

FRED STONE

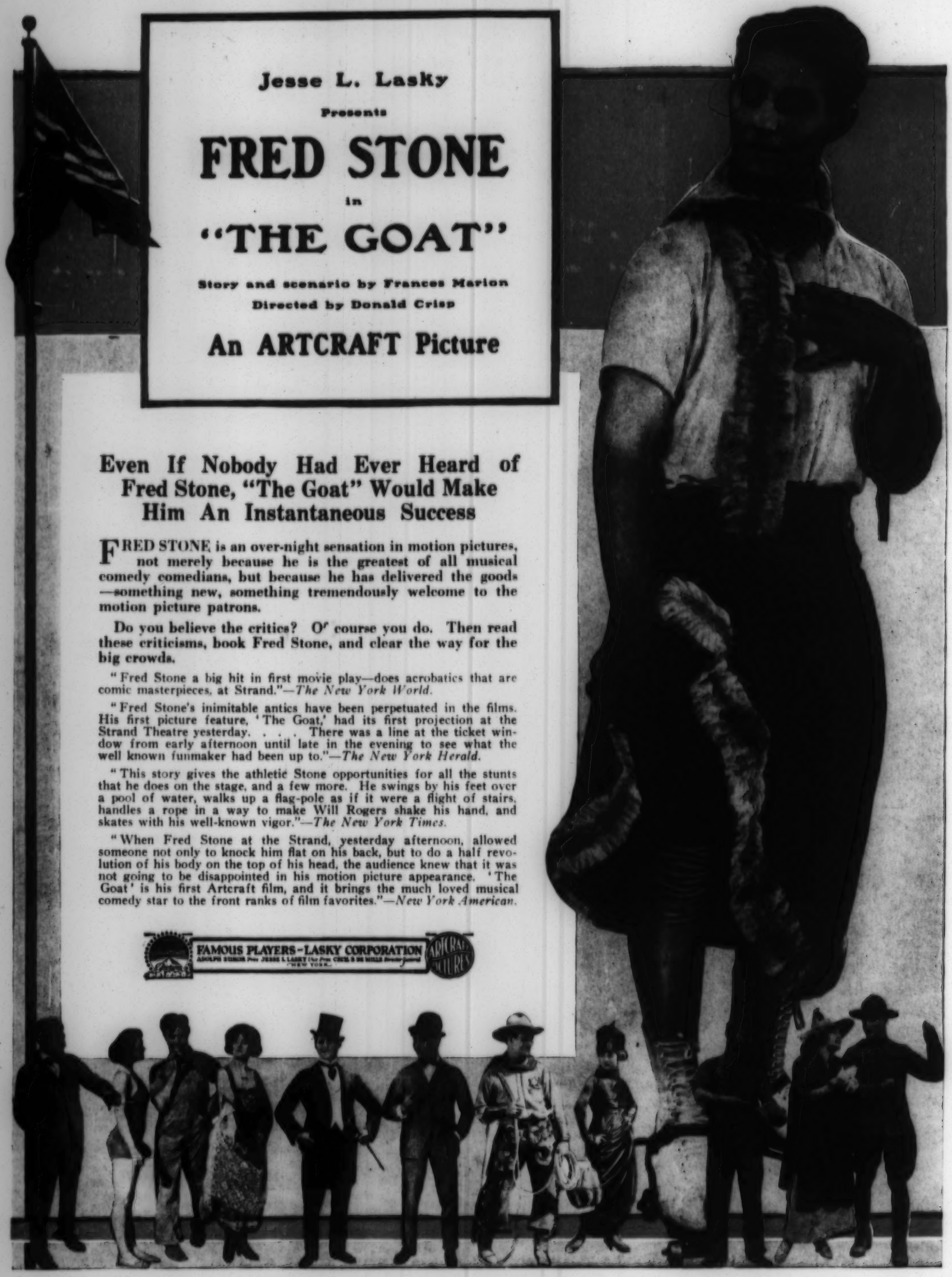
in

"THE GOAT"

Story and scenario by Frances Marion

Directed by Donald Crisp

An ARTCRAFT Picture



Even If Nobody Had Ever Heard of Fred Stone, "The Goat" Would Make Him An Instantaneous Success

FRED STONE is an over-night sensation in motion pictures, not merely because he is the greatest of all musical comedy comedians, but because he has delivered the goods —something new, something tremendously welcome to the motion picture patrons.

Do you believe the critics? O' course you do. Then read these criticisms, book Fred Stone, and clear the way for the big crowds.

"Fred Stone a big hit in first movie play—does acrobatics that are comic masterpieces, at Strand."—*The New York World.*

"Fred Stone's inimitable antics have been perpetuated in the films. His first picture feature, 'The Goat,' had its first projection at the Strand Theatre yesterday. . . . There was a line at the ticket window from early afternoon until late in the evening to see what the well known funmaker had been up to."—*The New York Herald.*

"This story gives the athletic Stone opportunities for all the stunts that he does on the stage, and a few more. He swings by his feet over a pool of water, walks up a flag-pole as if it were a flight of stairs, handles a rope in a way to make Will Rogers shake his hand, and skates with his well-known vigor."—*The New York Times.*

"When Fred Stone at the Strand, yesterday afternoon, allowed someone not only to knock him flat on his back, but to do a half revolution of his body on the top of his head, the audience knew that it was not going to be disappointed in his motion picture appearance. 'The Goat' is his first Artcraft film, and it brings the much loved musical comedy star to the front ranks of film favorites."—*New York American.*

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY (As Prod. CECIL B. DE MILLE Director General)

NEW YORK

ARTCRAFT PICTURES

DRAMATIC MIRROR

TABLE OF CONTENTS

PUBLISHED WEEKLY AT 243 W. 39TH STREET, N. Y.

VOL. LXXIX
WHOLE NO. 2078

SATURDAY,
OCTOBER 19, 1918

Editorial

Is the Player Really a Patriot?—By Burns Mantle..... 573
Editorials 574
Influenza Closes Theaters in Many Big Cities..... 576
Bill to Curb Speculation Evolved in Long Conference... 576
Theaters Must Raise $50,000,000 for Liberty Loan.... 577
With Stage Plays and Players..... 578
On the Rialto..... 581
Stock in Many Cities..... 582
Vaudeville Vollies—From Walter Kingsley..... 583
In the Vaudeville Field..... 584
In the Song Shop..... 585
Without Fear or Favor—By An Old Exhibitor..... 587
Full Reports of the Motion Picture Exposition..... 588
Film Exhibitors of Middle West Fear Tax Raise..... 589
Government Planning to Cut Film Output Fifty Per Cent 589
By Wire—The Pictures' First Run Reported..... 590
From Producer and Distributor..... 592
Photoplay Music 594
Tells About the People of the Screen..... 596
Dates Ahead 600
Broadway Time Table..... 600

Advertising

Affiliated Distributors 599
Alviene School of Dramatic Arts..... 601
American Academy of Dramatic Arts..... 601
Bal Co., William, Trunks..... 600
Denison & Co., T. S. Plays..... 601
Essanay Film Mfg. Co..... 599
Famous Players-Lasky Corp..... 570
General Film Co..... 604
International Film Service..... 603
Mackay, F. F., Conservatory of Dramatic Arts..... 601
Malvina Cream 602
Market Place, The..... 601
McKesson & Robbins, Albolene..... 601
Menzeli's Grand Ballet School..... 601
Moss, B. S., Vaudeville Agency..... 570
Plunkett and Carroll..... 597
Plucker & Ahrends, Wigs..... 601
Stein's Make Up..... 600
Theaters in New York..... 602
United Booking Offices..... 600
Vitagraph Company of America..... 570
Weldon, Williams & Lick, Tickets..... 600
Wilck, Laura D., Authors' Representative..... 601

Published by Dramatic Mirror, Inc. Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879

A NEW ERA IN
VITAGRAPH
BLUE RIBBON FEATURES
AND SERVICE

Albert E. Smith
Presents
ALICE JOYCE in
"Everybody's Girl"
ADAPTED FROM THE FAMOUS STORY
"Brickdust Row" by O. HENRY
Directed by TOM TERRISS

This Five Part Blue Ribbon Feature
Released October 21, 1918
is the First of the Eight

Alice Joyce Star Series

The other Seven to be released
on the following dates:

December 2, 1918 — April 7, 1919
January 13, 1919 — May 19, 1919
February 24, 1919 — June 30, 1919
September 22, 1919

AMALGAMATED
Vaudeville Agency

B. S. MOSS
PRESIDENT

General Executive Offices:
729 SEVENTH AVENUE
AT FORTY-NINTH STREET

M. D. SIMMONS
General Booking Manager

ARTISTS CAN SECURE LONG ENGAGEMENTS BY BOOKING DIRECT WITH US

Lucy Fox
The New
FOX
STAR

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

IS THE PLAYER REALLY A PATRIOT?

By BURNS MANTLE

Reflections Inspired by the Work (and Worry) of the Over There Theater League

IS THE ACTOR really a patriot? Or is he just an ordinary evader? I wonder. And I wonder quite openly and quite frankly.

Last spring, when Winthrop Ames delivered that eloquent appeal from the stage of the Palace theater calling for volunteers for the Over There Theater League 2,000 players stood on their feet and cheered for a chance to go.

Eighty-five of the 2,000 have gone!

I could read the player a lecture with that statement of fact as a text, but I feel rather that I should take a trumpet in my hand and walk up and down Broadway, shouting:

"Hear ye, O, hear ye, my player friends! Do you realize the chance you are missing? The chance for the greatest adventure of a lifetime; the chance to prove yourselves really patriotic and really fine; the soldier's chance to answer the call of his country and his people?

. . .

"THERE ARE two million of your men in France calling to you; two million of the sons of the fathers and mothers and sisters who have supported you and made your careers possible; two million of the greatest boosters in the world, if the suggestion of advertising appeals to you:

"There never has been in your lives before and there never will be in your lives again an opportunity such as this! You never will be needed again as you are needed today! And though you devote all the rest of your days to explaining how you could not break the contract from which you know in your heart your manager would release you, or how you had to make another payment on the summer home you know you can rent for enough to carry it, or how your non-professional wife (or non-supporting husband) threatened to have an attack of hysteria if you so much as mentioned the possibility of your going the scar on your soul will still burn and burn with the sin you have put upon it and the sting of your self-reproach. Hear ye, O, hear ye!"

. . .

I FEEL that I would like to see some self-appointed Uncle Sam step up and speak to these players with the fervor of a priest and the force of a Dutch uncle, saying:

"Folks, I know it isn't easy for you to make the big decision. I know the thought of that 3,000-mile trip is discouraging. I know we were slow in clearing the way for you. But that doesn't change the condition, does it? That doesn't make the need any less great now, nor alter your status as volunteers. Neither does it lessen my dissappointment in you.

"Perhaps you have forgotten just what it is I am asking you to do. Perhaps you don't understand just what it means to you, to help me with this big job of ours.

"It means that you give me three or four months of your time; that's all. That for that three or four months you are inducted into my service; that I clothe you and board you and allow you $2 a day pin money.

"It means that, with your co-operation, we will organize you into units of five persons each (you know our army flivvers, which will be your private palace cars, will only seat five comfortably) and land you at one of those ports of entry in France which our men have so wonderfully rebuilt this last year.

"It means that after a day or two there we will send you on to the training area where there are thousands and thousands of restless lads chafing at the restrictions that hold them back from the front, keen as mustard to get into the fight and brooding and irritable because we cannot permit them to go forward until they are in the best possible shape to take care of themselves and do to the Hun.

. . .

"THEY ARE a long way from home, these boys, and unless we can keep them interested and in touch with their homeland their spirits droop, they grow listless and morbid and imagine that you over here have lost interest in them, now that they are over there, and that while you are taking your comfort they are making the big sacrifice, and making it for you.

"I can't tell you how they need you in that training area, during those first homesick weeks. But I can tell you that the sweetest applause and the loudest cheer that any of you ever heard will reward those of you who agree to help us over there.

"Then, after we have let the training area see as much of you as we can afford we will take you up toward the front, stopping here and there at the supply camps and engineering camps and transportation camps along the way, where the men back of the line are doing a big work without the thrill of battle or the joy of the fight to keep them going and who, though many of them are older, grow morbid with the thought that they are indeed forgotten; that no one appreciates them or their job; that no one knows. And you will help us tremendously in proving to those men that we do know and that we have not forgotten.

"And finally you will reach the rest area, just out of range of the enemy's artillery, where those fine boys of mine come back from their days in the trenches and the horrors they have seen, to get again in touch with life, with our life, and the life of the world as it shall be once we have driven this Hohenzollern bunch to cover in their last, damp dugout.

"We will bring you back, then, over the same route and safely home again. It means a little sacrifice, but it means a great reward, too. I am not drafting you for this service, but I am calling you and I need you NOW!"

. . .

AND FINALLY I feel if I were an actor I should like to stand before all the other actors in the United States, particularly the older actors who have made their fortunes, or a good part of them, and their names, and who owe much to the boys in the army and more to the parents of those boys; and also to the younger actors whose future is to be so closely linked with the future of the army returned home, and read to them such extracts as this from Amparito Farrar's letter:

"I am hard at work, singing every night, and love every last

(*Continued on page 598*)

DRAMATIC MIRROR, Inc. 145 WEST 45th STREET PHONE, BRYANT 1906 NEW YORK CITY
H. A. WYCKOFF, *President*. R. M. VANDIVERT, *Vice-President*. L. O. FISKE, *Business Manager*. H. J. REDFIELD, *Secretary*.
Chicago, 418 S. Market St., L. S. METCALFE, *Manager*. Los Angeles, 430 S. Broadway, WM. G. COLVIN, *Manager*.
Subscription to Dramatic Mirror $2.50 a year. Agents must always show credentials. *Copyright, 1918, by United Motion Picture Publications, Inc.*

THE MIRROR

LOUIS R. REID, Managing Editor

"It's the Theaters That Know How!" Says Reed A. Albee of Theaters' Part in Loan Drive

"IT'S THE THEATERS that know how!"

Glancing over the significant sheets that told the day's totals, before him on his desk, REED A. ALBEE delivered himself of the above trenchant truism.

That it is a truism was proved by the figures on the sheets fingered by the untiring chairman of the entertainment committee of the theaters' own loan drive.

These figures showed that the theaters, with their own methods of exploitation, had already gained eight millions of dollars in the first week of the big three weeks' campaign in behalf of the Fourth Liberty Loan.

The goal is fifty millions, and the first week's total may seem disproportionately small in a layman's view, but in the light of expert analysis it was big enough to cause REED A. ALBEE to ejaculate as above.

This close analysis, backed by precedent, showed that the first days' totals always are smallest of an extended canvass. Yet, compared to the early stages of last spring's loan push, the initial week of the present one reveals a far higher average.

As MR. ALBEE says, "It's the theaters that know how!"

But he adds a note of warning. All the prowess and persuasive powers of the theaters' workers will be required to offset a greater difficulty this fall in accomplishing a momentum in bond buying as was brought about last spring. Many who gave out of fullness of purse in past campaigns must be made to live up to the poster admonition, "Give till it hurts," in the present drive. With taxation and living expenses much higher, subscriptions to the fourth loan will represent to many actual sacrifice.

And therein lies the glory of giving and the true test of the patriot at home.

• • •

Much of Real Benefit to Industry Is Accomplished at Albany Conference of Picture House Owners

IT IS NOT a startlingly original statement to say that harmony obtained at a certain gathering of people having a common interest to attract them to each other, yet who, because of temperamental differences, are apt to develop those internal deadlocks which are so harmful to their cause or their occupation. In fact, "Harmony" is the hackneyed cry of every political meeting after brickbats—mostly verbal ones—have been flying about freely.

But here is an exception. With two factors—war, which naturally knits the ties of a people more closely, and a recent merger of two big national organizations long belligerent—to act, as it were, as scythes to clear away the underfoot entanglements, the motion picture theater owners of the State of New York gathered in Albany last week, sixteen thousand of them, and not only amicably but constructively discussed the problems confronting the industry.

Definite fruits are bound to accrue from such whole-hearted and open-minded discussions. One result that promises big was an agreement to collect necessary data so that the Finance Committee of the Senate may have an insight into the exact status of the industry, that all future legislation may deal with it equitably and justly.

A better way of handling governmentally controlled films also was suggested and conveyed to the Division of Films. And not the least important action taken was the signal recognition of woman suffrage. It was brought to the attention of the delegates that a large percentage of picture patrons belong to the feminine sex, and a conference between President COHEN and the leaders of the Woman's Suffrage party of the State to effect closer cooperation for mutual benefits is to result.

• • •

War Has Great Influence upon Literature of the Stage

WAR has produced, or at least has inspired, some of the greatest successes of the stage. In modern times, the Civil War evoked a prolific crop of plays, some of which have survived to this day. After the Franco-Prussian War ended, in 1871, the Paris stage entered upon a brilliant lustrum. War plays, like war novels, were numerous. SARDOU, OHNET, ANGIER wrote their best in the seventies and eighties. TOM ROBERTSON, the British dramatist, who wrote "Caste," made some popular plays on themes suggested by the Crimean War of 1855. It is so in all countries and has been so in all times.

Some of the war plays now running at our theaters may be seen a score of years hence, although it would not be wise to conjecture which. The future holds its own secrets. At any rate there is a comprehensive list from which to select. A majority of the plays now on the New York stage are concerned with some phase of the war. In most cases it is spies and their mysterious activities that form the subject matter.

War stimulates the imagination while it nerves the body. If we could conceive of a condition of things involving general peace for a few centuries on end, the literature of the stage and of the library would surely be the poorer. On the other hand, the world would be a more tolerable place to live in. It would, in fact, resemble the Utopia of the writer's dream.

The classics deal with war themes in a great many instances. The war literature of the Bible reveals some of the finest writings of that book. War drives us close to the realities of life and death, and the stage, after all, merely reflects our ideas on those subjects.

OH, GIRL!

To the right is Yvonne Shelton of the "Midnight Frolic"

While sitting on the moon is her co-worker, Margaret Falconer

Below in the center is Martha Mansfield who graces "The Follies"

Gladys Loftus is the Red Cross Girl in the "Midnight Frolic"

Katherine Perry of the "Follies" turns a serious profile to us

Julia Ross of the Frolic well expresses arms and the woman

And Marcel Earle of the same show is the defiant warrior

INFLUENZA CLOSES THEATERS IN MANY BIG CITIES; ZONING SAVES NEW YORK

Health Order Distributes Patronage to Avoid Germ-Breeding Congestion — Routes Disarranged by Epidemic

THE alarming spread of Spanish influenza has closed the theaters and other places of public assemblage in several of the largest cities in the East and resulted in the adoption of radical measures, effecting a complete rearrangement of the Broadway theatrical time table, in New York City, where the disease has not gotten beyond the control of the Board of Health.

In the West, too, drastic steps are impending, with Omaha theaters already closed.

Among the big cities where theatrical performances and all meetings of a public nature have come to a complete standstill are Boston, Philadelphia, Washington and Pittsburgh. In order to prevent an entire abeyance of industry and amusement in this city in the fight to prevent a spread of the disease, Health Commissioner Copeland, by proclamation, ordered a change in the hours for opening stores, theaters and other places of business.

The New York Health Department is of the opinion that the greatest sources of spread of the disease are crowded subway and elevated trains and cars on the surface lines and the purpose of the order is to diminish the "peak" load in the evenings and mornings on these lines by distributing the travelers over a greater space of time. This will reduce crowding to a minimum.

Commissioner Copeland and the Health Board, with commendable regard for a class of enterprise so critically affected by the new conditions, held a conference with theatrical managers at which the following time schedule for performances, in accordance with the zoning idea, was adopted:

New Curtain Time Adopted

7 P. M.—Rivoli, Rialto, Strand, Broadway, New York, and other leading moving picture houses situated between Fourteenth and Fifty-ninth Streets, must arrange for their night shows to begin at this hour.

8 P. M.—Lexington Opera House, Hippodrome, Palace, Columbia, and all two-a-day vaudeville houses.

8:15 P. M.—Winter Garden, Century, Broadhurst, Casino, Park, Harris, New Amsterdam, Cohan, Globe, Cort, Liberty, Shubert, Majestic (Brooklyn).

8:30 P. M.—Lyric, Plymouth, Astor, Comedy, Morosco, Lyceum, Criterion, Knickerbocker, Montauk (Brooklyn).

8:45 P. M.—Manhattan, Central, Selwyn, Booth, Belmont, Hudson, Gaiety.

9 P. M.—Longacre, Bijou, Forty-eighth Street, Playhouse, Maxine Elliott, Republic, Eltinge, Empire, Cohan & Harris, Belasco, Punch and Judy.

"We have not closed up New York City largely because this community is not stricken with the epidemic," said Dr. Copeland. "The increase reported, however, has caused us some serious hours.

"It has been the position of the Department of Health from the first that no individual is in danger if he or she escapes the mouth or nasal secretion of some other person who has it. We believe it is proper to keep the theaters and churches open if we can eliminate the sneezers, coughers, and spitters. We pointed out to the theater managers the importance of making the public who go to their places know that these things are prohibited. Today we ordered these managers to instruct their ushers and attendants to escort from their theaters those who violate the Department rules and to use force if necessary. We will back them up.

Routes Badly Affected

The closing of the theaters in Boston, Philadelphia, Washington and Pittsburgh entails the rearrangement of routes, have thrown two productions back on New York—the Follies and "Tiger Rose"—and will result in the suspension and possible abandonment for the season of several.

Legitimate attractions closed in Boston by the embargo or prevented from opening just as the order went into effect include "Maytime" at the Shubert, "A Little Bit Old-Fashioned" with May Robson, which is bound for Broadway, at the Hollis, with Laurette Taylor in "Happiness" to follow; "Oh, Lady, Lady!" at the Wilbur, Lew Fields in "Friendly Enemies," "the Matinee Hero," with Leo Ditrichstein, also intended for New York, at the Tremont, with Lou Tellegen in "Blind Youth" imminent; the Ziegfeld Follies at the Colonial and "Parlor, Bedroom and Bath" at the Park Square. The Henry Jewett Players were at the Copley, presenting "The Man Who Went," and Thurston, the magician, was holding forth at the Majestic. The Casino and Howard housed burlesque, and vaudeville was expunged, aside of Keith's, at the Boston, Scollay and Orpheum.

Philadelphia Dark

Affected by the closing in Philadelphia were "Chu Chin Chow" at the Shubert, "The Masquerader" at the Adelphi, "Leave It to Jane" at the Chestnut Street, "Business Before Pleasure" at the Lyric, Henry Miller in "Marriage of Convenience" at the Garrick, "Tiger Rose" at the Broad Street and "Glorianna" at the Forrest, Keith's had Trixie Friganza on the bill and at the Walnut, Casino and Trocadero burlesque attractions were playing.

Washington closures comprised "Business Before Pleasure," at Poli's, right after the Bernard-Carr company had been shifted thither from Philadelphia when the run there was cut short by influenza; Nora Bayes in "Look Who's Here," at the Belasco, with the new Selwyn production, "The Crowded Hour," to have followed this week, both being new offerings for later showing in New York, and "Flo Flo" at the National. "The Kiss Burglar" was underlined for Poli's. At the Columbia, Gaiety and Lyceum were burlesque, with Jos. E. Howard headlining at Keith's.

Indianapolis adopted precautionary measures which were exemplary, but notwithstanding an order was issued on Oct. 7 closing motion picture houses, theatres, schools and churches throughout the state.

In Omaha, where, according to telegraphic advices just received by THE MIRROR, closing has just been effected, there have been only a few deaths. Exhibitors and business men there generally are of the opinion that such an extreme step was not necessary under the circumstances. H. M. Thomas, president of the Nebraska Exhibitors' League, said: "The step is far more drastic than the situation calls for."

The correspondent of THE MIRROR, at Denver, telegraphs that on Oct. 8 all theaters in that state were ordered closed for at least two weeks.

Montreal fell in line the same day, the City Commissioners issuing an order to close all schools, picture houses and theaters. His Majesty's Theater had been completely sold out for all performances of the San Carlo Opera Company. Ottawa, Newark, Harrisburg and Wilmington are other cities which have closed the theaters.

* * *

English Play for Miller

Henry Miller and Ruth Chatterton will appear at Henry Miller's Theater on Monday, Oct. 21, in a comedy in three acts entitled "Perkins," by Douglas Murray, which has been played in London with success for "The Man from Toronto."

PRODUCTIONS AFFECTED BY CLOSING OF THEATERS

Boston

Maytime; A Little Bit Old Fashioned (May Robson); Happiness; Oh, Lady, Lady!; Friendly Enemies (Lew Fields); Matinee Hero (Ditrichstein); Blind Youth (Tellegen); Ziegfeld Follies; Parlor, Bedroom, Bath.

Philadelphia

Chu Chin Chow; Masquerader (Post); Leave It to Jane; Business Before Pleasure (Bernard-Carr); Marriage of Convenience (Miller); Tiger Rose; Glorianna.

Washington

Business Before Pleasure; Look Who's Here (Bayes); Crowded Hour; Kiss Burglar; Flo Flo.

TRENCH DRAMATISTS GIVEN LOOSE REIN

Government Rescinds Order Forbidding Soldiers to Write for Remuneration

"A pulsing drama, fresh from the trenches—written under shell-fire!"

Look for this on the billboards soon. The Government has just lifted the ban on writing for pay while under arms, and in consequence that snipping sound issuing from dugout and ditch isn't to be accepted as the music of machine guns or such—oh, no! It's the Military Muse sharpening his pencil.

The War Department has announced that the general order of Jan. 2, 1918, which forbade persons in the military service to contribute to publications or to accept pay for their writings has been rescinded and a new general order issued stating the conditions under which they would be permitted to write for publication.

Steps had to be taken to make sure that military writers would not use their freedom to make indiscreet utterances or give out information of value to the enemy.

BILL TO CURB SPECULATION EVOLVED IN LONG CONFERENCE

Managers Agree with District Attorney that Traffic in Tickets Should Be Curbed, and Say It Makes the Public Dissatisfied

THEATRICAL managers, District Attorney Swann, two of his assistants, Alfred J. Talley and Edwin P. Kilroe, and representatives of ticket agencies sat in a conference lasting two hours and a half in the District Attorney's office on October 7 discussing means to suppress the speculation in theater tickets. The result was the tentative draft of a bill which Mr. Swann hopes to submit to the Legislature at Albany for enactment into law.

The District Attorney afterward announced that the theatrical men had agreed to support the bill, which requires all dealers in pasteboards to obtain licenses and revokes the license of any speculator who charges more than a fifty cent increase.

"The theatrical managers could stop the speculator nuisance if they wished," said Mr. Kilroe after the conference. "They say they wish to do this now and have been prevented from doing it in the past by jealousy of each other. They say the operations of the speculators shorten runs and make the public dissatisfied.

"The ticket speculators say they would get only a fair profit if they were allowed to take only the tickets they want and were not forced to buy more then they can sell. Managers force ticket brokers to buy more tickets for plays than they can handle.

"In exchange for the privilege of returning one-third of the tickets they do not sell, speculators are charged by most managers 25 cents commission on every ticket. Some playhouses charge this even without the return privilege.

"Producers say they are watching their treasurers as well as they can, but are afraid these men are working in conjunction with the speculators."

It is proposed in the suggested bill:

1.—To require a license to be obtained by every dealer in theater tickets (except the box office of the theater itself), the license fee to be $250, and no individual to be permitted to sell under the license except the person to whom the license is issued.

2.—To make the sale of a theater ticket at a price more than fifty cents above the price stamped upon the ticket as received from the box office, plus the war tax or other tax, a ground for revoking the license. A sale at a greater amount to be a misdemeanor.

3.—To make the sale of a theater ticket without a license, except at the box office, a misdemeanor.

THEATERS MUST RAISE $50,000,000 FOR LIBERTY LOAN; ALBEE SPEEDS DRIVE

$8,000,000 Subscribed in Local Houses Last Week—Entire Profession Now a Unit in Carrying on Campaign

RESULTS of bond sales in the New York theaters are well in excess of the amount reported for a similar period last spring. Though the theatrical allied interests are ahead of the record, they still have a long road to go in order to fulfill the allotment made to them of $50,000,000.

E. F. Albee, chairman of the Theatrical Allied Interests Committee, has asked the house managers of all the theaters that they put forth their utmost exertion in facilitating the work of speakers and subscription takers. He warned them that $50,000,000 must be raised within theater walls during the next three weeks—not a cent less. In the last drive the theaters raised $35,653,000 in bond subscriptions.

Whirlwind Drive Now On

As a result of Mr. Albee's remarks the campaign in the theaters is resolving itself into a whirlwind affair and the entire amusement profession is a unit in carrying on the drive. Every day more and more theatrical stars, orators, entertainers, naval and military acts, veterans from abroad, allied visitors, bands, patriotic features and motion picture celebrities are being sent out to sell bonds.

Chairman Albee has announced that accredited representatives of the Federal Reserve System are in attendance at all performances ready to sell the actual bonds for cash to anyone who wishes to purchase them, instead of filling out the usual subscription blanks.

Effective Work Outside Houses

The total Liberty Loan aggregate for the past week, by and through the theaters of Greater New York, ran somewhat over eight million dollars for the six days of the show week, the biggest item from a single place of entertainment looming in the $100,000 check from the Columbia Amusement Company. Many of the performers in the current attractions obtained large investments from their audiences. Mitzi and Robert Emmett Keane, at the George M. Cohan Theater, for instance, collecting $55,000 in cash subscriptions at Friday night's performance and $64,250 at Saturday night's.

Exceptional showings were at the Hippodrome, with average daily subscriptions of $92,000; Palace, $76,320; Winter Garden, $74,050; Riverside, $63,350; Strand, $85,000; Eltinge, $27,000; Maxine Elliott, $23,100; New Amsterdam, $10,150; Cohan, $17,800; Central, $16,000, and daily aggregates in the other theaters of $14,000 each. Special features continue to be booked throughout the entire drive.

Effective results are also being gained outside of the theaters. Before the public buildings, on street corners, in the moving Liberty theaters and wherever a crowd can be assembled, the actors and musicians operating under Chairman Albee's direction are working zealously for the drive.

All the theaters have been linked by telephone with the committee headquarters in the Longacre Building, where speakers, literature, automobiles, entertainers, buttons, badges, etc., are supplied on demand. Mrs. Oscar Stevens has general charge of all the women volunteers who take subscriptions in foyer and aisles. Elmer F. Rogers is chairman of the Speakers' Committee.

Shuberts Cooperating

Lee and J. J. Shubert are cooperating heartily. They have sent a personal telegram to the house manager of every theater in the United States controlled by them, or in which they have an interest. The telegram assures the managers that every resource of the Shubert organization is at their disposal. In the twenty-odd theaters in New York controlled by the firm, regular speakers have been appointed, in most instances the stars appearing in current plays.

The Stage Liberty Loan Committee is well on its way in its campaign to raise $30,000,000.

Programs are given every day at the Liberty Loan Theater, Fifty-ninth street and Fifth avenue, by the Women's National Committee of the American Defense Society. Tableaux consisting of historical scenes from the original thirteen States of the Union form part of the entertainment. There is a jazz band and various service bands play from time to time. Many prominent singers and actresses have promised to appear.

Raymona Burgman to Ride

For the final week of the drive Mr. Albee has in reserve a super-attraction in the person of Raymona Burgman, champion horsewoman of the world, who is to canter up and down the giant staircase of the Pennsylvania station and the Public Library steps daily, vaulting from saddle to platform thereafter to exhort the thrilled onlookers to repay her for her exhibition of skill and daring by buying "like they fight."

Miss Burgman wrote Theodore Roosevelt, who has watched her win relay races at the famous Cheyenne Frontier Days celebrations, that if he would furnish the horse she would come all the way from Cheyenne to whoop things up during the drive in New York. The horse is forthcoming, and so enters Miss Burgman as prime thriller of New York's supreme spurt in its $50,000,000 loan drive.

* * *

Thinks European Plays Will Be Popular Now

John D. Williams seems to be of the opinion that plays of European origin, but not made in Germany, will be popular in America from now on. He is so convinced of the wisdom of the idea that he has decided his next two offerings in New York shall be plays of European flavor.

Mr. Williams therefore announces that he will follow "Sleeping Partners" with a satirical comedy entitled "Morals," by Ludwig Thoma, which was ordered off the boards by the Kaiser.

Next on his list is "The Scandal at Monte Carlo," by Sacha Guitry, author of "Sleeping Partners."

* * *

Shuberts Now Have Two Theaters in Detroit

The Messrs. Shubert have concluded arrangements with R. E. Olds, president of the Olds Automobile Company, whereby they will book and operate the famous Detroit Opera House. They will take over the house at once, but will not open it with Shubert attractions until Oct. 21. This gives the Shuberts two theaters in Detroit, the other being the Garrick. They found it necessary to have two theaters in Detroit in order to give theatergoers an opportunity to see all the Shubert attractions at an earlier date than was possible before. The Detroit Opera House will be devoted to the larger musical and dramatic productions, while the smaller shows will be seen at the Garrick. Some of the attractions will be played for two weeks.

* * *

Play Postponed by Unusual Theatrical Conditions

A. H. Woods has postponed until further announcement the first performance of "The Big Chance," scheduled for last Wednesday night at the Thirty-ninth Street Theater. In this decision he had the acquiescence of the Shuberts, who control the house. Mr. Woods's reason for this step was based upon the fact that the unusual theatrical conditions prevailing did not warrant a production at this time. Receipts at the numerous theaters in this city Monday fell off and the closing of playhouses in many cities, combined with concentration upon the demands of the Liberty Loan drive, were enough to convince Mr. Woods that a postponement was wise.

* * *

"The Prodigious Son" Soon

Charles Hopkins, notwithstanding that "Penrod" has been put into his Punch and Judy, will within a few days call rehearsals of a company engaged to appear in a new comedy by Martin Brown, entitled "The Prodigious Son." The play will have its tryout out of town Nov. 11.

In the cast are Donald Gallaher, Margot Kelly, H. Cooper Cliffe, Ada Lewis, W. J. Ferguson and Margalo Gillmore.

* * *

Hilliard in New Play

Robert Hilliard is preparing to appear soon in a new play by Frank Westerton, who plays the English Captain in "Three Faces East" at the Cohan & Harris Theater.

* * *

Hip Pays Its Tax

The Hippodrome has sent its remittance for the September theater admission tax to Mark Eisner, internal revenue collector. The amount was $23,849.24.

CONVALESCENT SHOWS AT LIBERTY THEATERS

Scope of War Camp Amusements Constantly Widening, and Dates Set Aside for Sick

Liberty Theater activities are branching out so as not only to include the fighting men who are able to hie themselves to the theater building, but to bring cheer to the ill and quarantined. Incidentally the nurses, surgeons and doctors benefit by the new arrangement.

In a number of camps Liberty Theater managers of the War Department Commission on Training Camp Activities are setting aside dates from time to time for the visiting theatrical companies to play to the convalescent patients at the base hospital. At one camp the theater manager has designated every Thursday afternoon for "convalescent performances," and during the fine weather the shows are given on a temporary outdoor stage. The commission's dramatic directors are co-operating in this scheme by putting on special performances of "soldier shows" at the base hospital.

In addition the commission has sent out an order to Liberty Theater managers requesting them to set aside one or two nights a week for the troops in quarantine.

* * *

Rabaud Becomes Head of Boston Symphony

The trustees of the Boston Symphony Orchestra have engaged Henri Rabaud, French conductor and composer, as permanent conductor, to succeed Dr. Karl Muck. A cablegram received from the French Ministry of Fine Arts states that Mr. Rabaud accepted the engagement, and would sail as soon as possible for this country.

Rabaud at present is the principal conductor at the Grand Opera in Paris. This post he has filled for seven years.

Pierre Monteux will conduct the orchestra through the first Southern trip, in November.

* * *

"The Riddle" at the Harris

"Some Night!" the musical comedy produced by Joe Klaw, son of Marc Klaw, will end its engagement at the Harris Theater Saturday night, and will be succeeded on that stage next Monday by "The Riddle: Woman," a play by Charlotte E. Wells and Dorothy Donnelly, in which Bertha Kalich will appear. Robert Edeson, A. E. Anson, Albert Bruning, Bertha Mann and others will be in the cast.

* * *

"Freedom" to Open Oct. 19

Julie Opp Faversham, and Lee Shubert will present "Freedom," the spectacle by C. Lewis Hind and E. Lyall Swete, at the Century Theater on Oct. 19. The theater will be dark for six nights preceding this date to allow time for dress rehearsals and installing the big production with its intricate lighting system.

* * *

Title Changed to "Ask Dad"

The new Princess Theater production has been renamed, and instead of "Oh, Yes" its title now is "Ask Dad." Robert Milton and Edward Royce are directing the rehearsals.

WITH STAGE PLAYS AND PLAYERS

CAMPANINI PLANS TO GIVE NEW YORK MANY NOVELTIES

World's Premiere of Fevrier's "Gismonda" to Take Place at Lexington Theater

THE Chicago Opera Association announces its second season of opera in New York will include the world's première of Henry Fevrier's "Gismonda." Cléofonte Campanini's outline of his four weeks in the Lexington Theater, beginning Jan. 27, contains much that is of interest to operagoers.

Such other novelties as Camille Erlanger's "Aphrodite," an opera new to America, based upon the novel of the name by Pierre Louy; Xavier Leroux's "Le Chemineau," the libretto based upon Jean Richepin's "The Vagabond"; "Le Cadeau de Noël," another opera by Leroux, which will have its American première; "Le Vieil Aigle," by Raoul Gunsbourg, which has been sung in Chicago; "Cleopâtre," by Massenet, a posthumous work by the French composer; Mascagni's "Le Maschere," which first was sung in 1901 in Italy, and Verdi's "Don Carlos."

The revivals will include Massenet's "La Navarraise," Rossini's "William Tell," Verdi's "Falstaff," Giordano's "Fedora" and "Hamlet," by Thomas.

Most of the singers who were with the company last year, including Mme. Amelita Galli-Curci, Miss Mary Garden, Miss Rosa Raisa, Lucien Muratore, Hector Dufranne, Vanni Marcoux and Riccardo Stracciari, will return. To the list of conductors will be added two names familiar to New York—Louis Hasselmans, from the Opéra Comique, Paris, and Giorgio Polacco, who two seasons ago was of the Metropolitan Opera House force.

PLAY CONTEST TO AID FOOD CONSERVATION

Drama League to Conduct It at Request of Food Administration —Prizes Offered

The Drama League has been officially asked by the United States Food Administration to secure a play on food conservation. Such a play should emphasize the need for economy, the elimination of waste and the world situation in regard to food.

Accordingly the League offers prizes of $100 and $50, respectively, for the two best one-act plays submitted. Only one-act plays are desired, as a wider use can be made of them. Persons interested may obtain a copy of the rules governing the contest, and a brief outline of the principles of food conservation as laid down by Mr. Hoover by writing to the Food Conservation Play Committee, Drama League of America, Washington, D. C. The contest will close Dec. 20.

• • •

"Betrothal" Rehearsing with Seven Heroines

The last week of this month will see the first performance on any stage of "The Betrothal," Macterlinck's sequel to "The Blue Bird," which Winthrop Ames is to produce and the rehearsals of which have begun at the Little Theater under Mr. Ames's direction. Many of the characters in "The Blue Bird" are reintroduced in the new play, the hero of which is Tyltyl, a boy of seventeen. All the other male characters are men past forty-five, which makes it appear that, consciously or unconsciously, the Belgian poet has taken into account the scarcity of young male actors within draft age. The author makes up this shortage by giving us no less than seven heroines and these all young girls of sixteen or under.

Harry Clarke's "The Rotters"

Harry Corson Clarke on his last trip to the Far East acquired the rights to a play which is a satire on English society life, and made such a success in it out there that he will shortly produce it in Chicago in partnership with James Shesgreen. It was written by M. F. Maltby and was presented successfully in London at the Garrick and Strand theaters. Clarke played the leading part in it in the Orient, where it was such a hit that he secured the rights to it for this country.

• • •

Woods Starts "Go Easy, Mabel"

A. H. Woods is preparing "Go Easy, Mabel" for production and will start rehearsals of the play at once. It is from the pen of Wilson Collison. Walter Jones, John Cumberland and Hazel Dawn have been engaged for it. Closing of "Dolly of the Follies" made possible the engagement of Miss Dawn.

• • •

"Peter's Mother" Presented

"Peter's Mother," a romantic comedy by Mrs. de la Pasture, dramatized from the book of the same name, was presented in Atlantic City last week by William A. Brady, Ltd. In the cast are Lumsden Hare, Selene Johnson, Alexander F. Frank, Philip Tonge, Katharine Stewart and Lillian Brennard.

• • •

"Three Wise Men" in Hartford

"Three Wise Men," the latest effort of Winchell Smith and John L. Golden, will be shown to the public at Hartford on Oct. 14.

In memory of that esteemed artist
MR. WILSON MELROSE
Beloved and mourned by thousands
Oct. 15th, 1918 From Boston theatregoers

A CHANCE FOR SERVICE

Y. M. C. A. Needs 200 Music Directors for Industrial Plants and Training Camps

Actors, singers, vaudeville artists and entertainers now have an opportunity for war service of a unique sort, with incidentally a substantial compensation attached. The Y. M. C. A. needs 200 men immediately as music directors in the industrial plants and the training camps. This does not mean musicians in the generally accepted sense of the word, but merely men who can start a song and persuade other men to join them in singing it. From 500 to 1,000 such men can be used in important places before the winter is over.

Candidates for positions as music directors should possess personality and a good sense of rhythm. Musical training and the ability to play an instrument are helpful, but by no means essential.

If you can put over a song or a story with an average crowd, the chances are ten to one that you can make that crowd sing the roof off.

The Y. M. C. A. needs first class men for this job, and is willing to pay substantial allowances, offsetting as far as possible any financial sacrifice.

Applicants should be of deferred draft classification and preferably of mature age. Whatever training may be necessary can easily be furnished within a week.

If you are interested in this proposition, apply at once to Marshall Bartholomew, at 347 Madison avenue, New York City, or at the nearest Y. M. C. A. recruiting center.

• • •

Relief Money Ready for Stage Men's Families

The money collected by the Stage Women's War Relief for the assistance of the families of men of the theater who are fighting—the actor, playwright, the men behind the scenes and the business men of the theater, in fact, absolutely all men connected with the theater in any way whatsoever—is ready and waiting for those who need it, and will be only too proudly given for this purpose.

Any one knowing of such need will render a great service by sending the information to this office.

RACHEL CROTHERS, President.

• • •

Death of Edwin Arden

Edwin Arden, widely known actor, who had starred in many plays from his own pen, dropped dead last Wednesday afternoon outside the apartment of Miss Elsie Riser, at 15 East Thirty-third Street, where he had gone for his wife, following a rehearsal of "Three Wise Men," a new play in which he was to appear shortly. Heart disease was the cause.

Mr. Arden was born in St. Louis, Mo., Feb. 13, 1864, and made his stage debut in support of Thomas W. Keene in Chicago in 1882.

ACTORS' EQUITY ASSO'N

Death of Edwin Arden a Loss—Contracts Must Be Observed

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Oct. 8, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Westley, Hull, de Cordoba, Stevenson, Cope and Wise, and Misses Emmet and Ware.

New Members:

New York Office: Paul V. Atherton, Tavie Belge, Edith Marie Burton, Ethel P. Cantor, Margery Card, Grace F. Daniels, Eula N. Guy, Helen Herendeen, Henry Leone, Marian Warring Manley, Enid Markey, Joseph D. Miller, J. Randall O'Neil, Antonio Salerno, George Salisbury, Harry Short, Hal Skelley, Eva Williams, Ada Wingard.

Chicago Office: Alice Belmore, Davis Hutchins, Pauline I. Hutchins, Mary Kennedy, Charles Wellesley.

The Actors' Equity Association suffered a great loss in the death of its dearly beloved and respected member, Edwin Arden. Mr. Arden was one of the pioneers in the work of the Association, and his interest in it never flagged. He was always willing to sacrifice time and money for the cause.

We have received an interesting letter from Sidney Paxton of the British Actors' Association. He tells us that he has been obliged to abandon the position of honorary secretary of that body and that Alfred Lugg has been appointed to succeed him. One pertinent paragraph reads as follows:

"I expect you have seen my report for the last three months, which I feel is very encouraging. We are now well on the way to trade unionism, and are holding special meetings every other week with expert speakers on the subject."

It is rather amusing at times when some of the managers who use our contracts seem surprised that we expect them to be lived up to. Any other attitude on our part would be childish and futile. Certain provisions must be enforced, though we try to be broad and liberal when it comes to a question of mere technicalities. Now and then the other parties to the agreement are equally bland and simple. We have in mind a couple of actors who after signing with one manager did not hesitate to enter into an engagement with another. We intend to be just as strict with the party of the second part as with he of the first.

Don't forget that clean dressing rooms is one of our slogans. Where a substantiated complaint is sent in we always write to the offending theater, and if this does not bring results the matter is put up to the Board of Health. During the present influenza epidemic it is more important than ever that sanitary conditions should obtain everywhere.

Helen Ware has just taken out a life membership in the Association. She is the first one to come in under the new rate, which is $100.

By Order of the Council.

"INFORMATION PLEASE!"

Jane Cowl a Delight in First Offering of New Selwyn Theater

A Comedy in Three Acts by Jane Cowl and Jane Murfin. Produced by Selwyn and Company at the new Selwyn Theater, Oct. 2.

Morrow.....Helen Salinger
Sir John Desmond, M. P.,
Orme Caldara
Lady Betty Desmond.....Jane Cowl
Ivy Druce.....Viola Campton
Simpson.....Hetty Graham
Edith Bacon.....Blanche Yurka
Sir George Forrester...Henry Stephenson
Gerrald Forrester.....Robert Rendel
Smithers.....Clifford Brook
Meggs.....Harry Hanlon
Ralph Morse.....Malcolm Duncan
Bellboy.....Jack McKee
Tom Morgan.....Alan Brooks
Frederick Comingsby.....Cecil Owen
Pierre.....Jules Epailly

Adorable as ever, and exhibiting a vein of comedy that was altogether exquisite, Jane Cowl, the actress, rescued, to a degree, a comedy that began auspiciously enough but petered out in the final act, by Jane Cowl, the playwright.

As in her past efforts in building plays, Jane Murfin was associated with her, and were it not for the unquestioned ability shown by these two in their "Lilac Time" and "Daybreak," one could accept their present collaboration as an amateur effort. Labored theatrics, with frequent entrances and exits, supplying about the only breeze and action discoverable, made the ending lamentably lame and entirely short of the expectations previously aroused. An entirely new third act, even suffixed at haphazard, providing the dextrous minds of these two Janes contrived it with a full cognizance of the shortcomings of the present ending, could not fail to insure "Information, Please," greater longevity.

The play tells the story of Lady Betty, who elopes in a huff because her M. P. husband takes her devotion and faithfulness for granted and pursues politics to almost utter exclusion.

It was the extreme step of a series of attempts to rouse the imperturbable and unwaveringly trustful Desmond to a state of jealousy. Even then the measure failed. When, in a denouement (which rather appeared as a pattern in white of a minstrel first-part, with principals grouped in various poses, intent on parrying words) Desmond glimpses his rival, a mollycoddle poet, vague and vapid, whatever twinges of that emotion he might have had, died a natural death. And, in the bigness of his heart and the broadness of his mind, he forgives and promises to be as jealous as necessary thereafter.

Aside of Miss Cowl's performance, always to be depended upon as superlative, Henry Stevenson's impressed with its dignity and engaging freedom. Orme Caldara was excellent in these passages of the play which gave him opportunity, but inconsistencies of construction made his work in the last act mechanical and altogether unconvincing.

Ada Meade, who is winning new success in "The Girl Behind the Gun"

* * *

"THE AWAKENING"

Excellent Acting Features Play of Russian Intrigue

A Drama in Five Acts and an Epilogue, by Ruth Sawyer. Produced by the Tamar and Sabinoff Co., Inc., at the Criterion Theater, Oct. 2.

Prince Alexis Alexandrovitch,
Wilton Lackaye
Mikhail Sabinoff.....Theodore Kosloff
Ivan Feodorovitch Teherkasky,
Henry B. Walthall
Rupert Leighton.....Leonard Willey
Roger Penfield.....Oscar G. Briggs
Lucien Thibault.....Howard Boulden
Charles Saurel.....Edwin Beryl
Louis le Clerc.....Harry Sothern
Maurice de Brissac.....Bennett Kilpack
Fitzgerald.....Frederick Walter
Zametoff.....Luray Butler
General Petain.....G. H. Moore
Pierre.....Charles Eaton
Sergel.....Harry Sothern
Flora Tamar.....Khyva St. Albans
Princess Maria Alexandrovna,
Gilda Varesi
Mrs. Lewiston.....Laura Burt
Sybil Lewiston.....Shirley Carter
Louise Saurel.....Agnes Ruge
Vigee Delvair.....Betty Prescott
Claire.....Mary L. Wilson
Sonya.....Josephine Masstab
Mishka.....Cornish Beck

To turn a slice of life into an intriguing play the dramatist must either evolve a virile plot, beat into insensibility the audience's credulity with humorous situations, engage the auditors' entire sympathy or, above all, have a clear sense of the dramatic. Particularly so when the life represented appertains to the Russians!

Ruth Sawyer, the author of "The Awakening" has overlooked most of these things. What she did have, however, is a lofty purpose, a high aim, a fine feeling for the romantic and a genuine desire to write significantly, but her romance and her worthy efforts are hardly graced with power or dramatic skill.

The plot of the tale may be expressed adequately in a few words. A young dancer comes to Paris. She and her dancing partner are suspected of being spies, and this fact is furthered in the minds of the French by the efforts of a Russian count and his accomplice, who turn out to be the real spies. When the real truth is found out the dancers have a happy reunion in Russia, in the girl's home, from which she had been spirited away when a child.

Beside the realization that Miss Sawyer was attempting to do something big whatever real worth coming from her play is the result of the excellent acting of the cast. Wilton Lackaye as the villain and Henry B. Walthall, making his first appearance off the screen in some time, gave two remarkably fine performances in awkwardly impossible roles. The acting of Khyva St. Albans as the heroine, was charming, marked with grace and an artistic ability to read lines. In her dance with Theodore Kosloff, who distinguished himself in his initial speaking part, she greatly pleased the audience.

"SLEEPING PARTNERS"

Sparkling French Farce of the Familiar Triangle

A Farce in Three Acts, from the French of Sacha Guitry. Produced by John D. Williams, at the Bijou Theater, Oct. 5.

The Husband.....Guy Favieres
She.....Irene Bordoni
He.....Henry Warner
The Servant.....Arthur Lewis

Fresh from the Paris boulevards comes this play of fun and flirtation with which John D. Williams continues his producing activities. War time has had no depressing effect upon the buoyant wit and sparkle of Guitry's pen. He evolves a new situation out of the familiar triangle, and, skating safely over the thinnest ice, supplies New York with as smart and entertaining a farce comedy as has been seen here since "Fair and Warmer."

Interesting more from the manner of its treatment than from its story, "Sleeping Partners" is concerned with only four characters. And but three of these—the inevitable three—are really essential.

A young and gaily sentimental English bachelor in Paris induces a high-spirited French woman to visit him in his apartments for a little chat later in the evening in order to pass the time while her husband is absent upon a supposed business errand. The wife consents, but when she arrives she becomes so flustered that she faints. Whereupon the Englishman, in confusion, administers not a restorative but a sleeping draught.

In order to ease the situation he also takes a similar powder and when both awake a new day has dawned. But the expected domestic clash does not come, for husband, too, has been away from home all night and is fearful to return without suitable explanation. He comes to his English friend for aid and the ruse is adopted to give him a dose of the same sleeping potion. Thus the wife, her own absence from home concealed, escapes from an apparently grave compromise.

The grace and finesse in the handling of the story bears unmistakably the Continental mark. The play has been adapted adroitly, care being taken to preserve the Gallic mood and feeling throughout.

H. B. Warner acted the part of the Englishman with a charm and humor that made his performance most ingratiating. His best moments were in the long scenes in which he philosophized amusingly upon women in general and She in particular. Irene Bordoni brought piquancy to the part of the wife. Guy Favieres was capital as the boresome husband and Arthur Lewis was a discreet valet.

* * *

Musical Comedy Rehearsing

William Moore Patch's musical comedy, "Take It From Me" is now in rehearsal. Vera Michelena will have the leading part, and Kay Laurell, who was one of Ziegfeld's "Follies" beauties, has been signed for a leading speaking role.

* * *

No Vaudeville for Fanny

Florenz Ziegfeld denies the current rumor that Fanny Brice is to return to vaudeville, and says she was one of the first stars to be signed up for the autumn edition of the "Ziegfeld Midnight Frolic."

"THE MATINEE HERO"

Art of Ditrichstein Stands Out as Ever in Play that Fits Well

A Comedy in Three Acts by Leo Ditrichstein and A. E. Thomas. Produced by Cohan & Harris at the Vanderbilt Theater, Oct. 7.

Richard Leroy.....Leo Ditrichstein
Mrs. Leroy.....Catherine Proctor
Blanche Langlais.....Vivian Rushmore
Miss Hopkins.....Cora Witherspoon
Miss Davis.....Jessie Parnell
Frances.....Josephine Hanmer
Frank Fairchild.....Brandon Tynan
Sam McNaughton.....Robert McWade
Giovanni.....William Ricciardi

Upon viewing "The Matinee Hero" in retrospect the question that persists in bobbing up is whether the play, the joint work of A. E. Thomas and Leo Ditrichstein, who also plays the title role, is not somewhat of an autobiography, leaving out the treatment of the theme, of course. We have witnessed the story of the matinee idol who is driven to play year after year the sort of roles his caramel-masticating public demands of him when he has yearnings to do real and better things and feels that he is dying artistically in "type" parts.

Briefly, the play tells of the struggle a matinee idol makes to frustrate the conspiracy between his wife and his manager and his public to keep his artistic aspirations in subjugation to his box office value as a philandering hero in "The Loves of Louise" season after season under a different title each time. The only person who has faith in him is the adventuress, and to her he clings for two acts and almost loses everything he possesses—his wife, his head and his fortune. The play, however, has a happy ending, and we see the dissenters convinced when he relates to them how he hoped to play Hamlet, and wife and manager also see a worthier future for him in the production of that play. The chief regret in "The Matinee Hero" is that the theme, which is basically sound and is rather moving and sympathetic, is developed in quite uncertain terms.

Mr. Ditrichstein gives a thoroughly estimable performance of a role which he obviously wrote for himself, and numerous scenes he illumines with the art that has always marked his work. Other good work is contributed by Catherine Proctor, who is fine as the wife, and Brandon Tynan, who finally overcomes a tendency in his earlier scenes to play an unromantic role romantically.

Marjorie Gateson, who will be seen soon in a new musical comedy

"I. O. U."

"The Cheat," a Motion Picture, Arrives on the Stage

A melodrama in three acts, by Hector Turnbull and Willard Mack. Produced by William A. Brady at the Belmont Theater, Oct. 5.

"Bobo" Hardy.....Mary Nash
Richard Hardy.....Frederick Truesdell
Ramdah Sima.....Jose Ruben
Kane Cavendish.....Kenneth Hill
Cecil Thornby.....Andrew Higginson
Mrs. Amanda Dodge.....Emily Fitzroy
Lottie.....Martha McGraw
Mrs. Barrows.....Helen Pingree
Ruggs.....George Riddell
Mr. Dorkins.....James Donlan
Marie.....Florence Flynn
Ganda.....George Burton
Boy.....Burt West

In the celluloid original known as "The Cheat," that which is now the spoken play "I. O. U.," was considered as technically perfect as the producers could in all sincerity produce. Indeed "The Cheat" is still looked upon as a model photodrama. Unhappily "I. O. U." is far from being the model play. Mr. Mack's dialogue gives the impression of having been written in a great hurry. The lines are obvious and the majority of the attempts at comedy are futile.

The last act is melodrama with a vengeance. In the den of Ramdah Sima (a gorgeously decorated set) "Bobo" Hardy, a wife who has flown and lost in Wall Street with borrowed funds, refuses to deliver payment to the hungry Sima, who has come to the rescue with a substantial check. And so Sima after a few struggles with the pretty lady brands her as a cheat. He does the trick with a red hot iron. "Bobo" being human falls to the floor in a paroxysm of agony. Just to do the job to a finish, Sima then takes poison. When the frantic husband clutches him with intent to kill he hears a gurgling hiss and discovers himself with a rigor mortis body in his arms.

Such fare served up on the films is not disagreeable. With the presence of the voice it becomes a test for nerves. Several case-hardened dramatic critics were seen to squirm in their aisle seats. And for the rest of the play, it must be said that those ever-present aides of the picture director, the "cut back" and the "closeup," made the picture the intensifying thing it was.

Mary Nash was a stunning "Bobo," and, though two-thirds of her role was unrealistic owing to its artificial qualities and the other third too realistic owing to her power to scream and squirm and suffer physical torture, there were times when one caught a human quality in her performance. Jose Ruben was in turn sympathetic and sinister as Sima. Frederick Truesdell as the husband was polished, and Kenneth Hill gave a good account of himself.

• • •

Work on Pantages' Long Stalled $250,000 Theater Begun

Pantages has started work on the new $250,000 theater which the Salt Lake City Defense Council recently attempted to prevent on the ground that the work was non-essential. It was shown, however, that the steel for the work had been ordered and completed before Government restrictions went into force and that the needed labor was in the city.

"REDEMPTION"

Tolstoy's Drama Marks Step Forward for John Barrymore

Drama in Two Acts and Eleven Scenes, by Leo Tolstoy. Produced by Arthur Hopkins at the Plymouth Theater, Oct. 3.

Anna Pavlovna.....Beatrice Moreland
Elizaveta Protosova.....Maude Hanaford
Sasha.....Margaret Fareleigh
Fedor Vasilyevich Protosov, John Barrymore
Sophia Karenina.....Zeffie Tilbury
Victor Michailovich Karenin, Manart Kippen
Prince Serghei Obreskov.....Russ Whytal
Afremov.....John Reynolds
Ivan Makarovich.....Jacob Kingsberry
Nastasia Ivanovna.....Helen Westley
Masha.....Mona Hungerford
Ivan Petrovich Alexandrov, Hubert Druce
Petushkov.....E. J. Ballantine
Artemyev.....Thomas Mitchell
Voznesenski.....Ernest Hopkinson
Examining Magistrate.....Charles Kennedy
Secretary.....Eugene Lincoln
A Young Lawyer.....William J. McClure
Petrushkin.....Arthur Clare
A Maid.....Ruza Wenclaw
A Nurse.....Gladys Fairbanks
Misha (first act).....Helen Gaskill
Misha (second act).....Lois Bartlett

The somber Slavic drama of Tolstoy, adapted by an anonymous translator, adorns the stage of the Plymouth. Many a time and oft upon the Continent famous actors have appeared in the leading role of "The Living Corpse," but never has the play been presented in English on the local stage until Arthur Hopkins brought it forth.

It is persistently dark and foreboding, this drama of Russian life. Superbly staged and reflecting richly the atmosphere of Russia it is interesting though it disappoints because of its vagueness and confusion of theme.

The story which abounds in graphic character sketches is told in eleven scenes. The continuous shifting of the action even to portray a simple emotion has a deterrent effect upon dramatic value. However, there is evident on the part of the audience a deep interest in the philosophy of the play which in a way atones for the lack of grippingly dramatic effect.

John Barrymore gave a colorful performance of Fedor Vasilyevich, who, seeking relief from the relentless facts of life finally sinks to the depths of degradation, even to death, in order that he might free the wife who had loved him and save her from arrest for bigamy.

The role really calls for the virtuosity of a Mansfield or an Irving, so laden is it with shadings and subtleties which are beyond the present scope of Mr. Barrymore. The performance, nevertheless, is striking in facial play and emotional power, and marks a distinct step forward for Mr. Barrymore.

Maude Hanaford, Hubert Druce, Zeffie Tilbury and Russ Whytal were conspicuous in a large cast.

• • •

Miss Barnett to Tour with Own Company

Zoe Barnett has gone to San Francisco to become actress-manager of her own company. She will tour the Pacific Coast, opening in San Francisco Nov. 1. Miss Barnett will be seen in a new opera, "Carmencita," written by Anthony Warren and William H. Powell. After a few weeks in San Francisco she will visit Los Angeles, Oakland and Portland, and probably will revive "The Red Rose" and "Nobody Home" there. In the cast will be George Kinnear, Richard Pyle, George Burnett, Florence Earle, Mignon McGibney, Jean Shelby and Danny Murphy.

• • •

Corporal Drew Left $1,500

Sidney Drew, in filing a petition for letters of administration on the estate of his son, Corporal S. Rankin Drew, who was killed in France in the aviation service, stated that his son's estate amounted to about $1,500.

• • •

New Policy at Phila. Walnut

Again the plans for the Walnut Street Theater in Philadelphia are changed, and it is not to be sold at auction. Instead, it is to be operated by an organization of women known as the Lady Bountiful Minstrels.

Jose Ruben brands Mary Nash as a cheat—an electrifying scene in "I. O. U."

"SOMETIME"

Has Several Elements of Success and Some Whistling Tunes

A Musical Comedy in Two Acts and Nine Scenes. Book and Lyrics by Rida Johnson Young and Music by Rudolf Friml. Produced by Arthur Hammerstein at the Shubert Theater, Oct. 4.

Mayme Dean.....Mae West
Phyllis.....Beatrice Summers
Henry Vaughn.....Harrison Brockbank
Loney Bright.....Ed Wynn
Enid Vaughn.....Francine Larrimore
Dressing Room Girls.....{ Betty Stivers, Virginia Lee
Joe Allegretti.....Charles De Haven
Mike Mazetti.....Fred Nice
Richard Carter.....John Merkyl
Sylvia De Forrest.....Frances Cameron
Argentine Dancer.....Mildred Le Gue
Argentine Singer.....William Dorrian
Apthorp.....Albert Sackett
George Gray.....Harold Williams
Roof Garden Manager.....Francis Murphy
Mr. Jones.....George Gaston

Establishing a record for itself in first night annals, "Sometime" began on time. After it got started it accumulated a fairly high average in elements of success, with ingredients that made up in novelty of presentation what they lacked in fresh ideas.

While there is much that is strongly familiar in Rudolf Friml's score, which frequently sounds as though the composer was rewriting himself, it is always haunting, sprightly and melodious. And it is not rash to assert that three of the songs, "Sometime," "Keep on Smiling" and "The Tune You Can't Forget," will provide a widespread dancing or whistling inspiration. Rida Johnson Young's book is not overburdened with wit nor are her lyrics striking, but the latter are of a popular type and the former provides a substantial enough background for the piece.

Four Players Stand Out

Four of the players stand out in bold relief. They are Ed Wynn, Francine Larrimore, Mae West and Mildred Le Gue. Ed Wynn is a comedian of an unusual order and his work had a note of freshness and spontaneity. Francine Larrimore also touches up her role with distinction, using a haunting sob in her voice to good advantage and playing with a childlike wistfulness. She spoke her songs appealingly. Mae West did a clever characterization of a tough vampire and drew a tumult of applause, "stopping the show" at one period. Mildred Le Gue performed a sinuous Argentine dance that was received as well as anything in the show.

The story of "Sometime" is told inversely, resorting to the flashback method of the films. The first scene is of the present, but the balance jumps back some five years, visioning a story that is being told in the dressing room of the heroine, and brings the time up by yearly intervals to the present. This story is the rather threadbare tale of the maiden who, catching her innocent fiance in a compromising situation, banishes him immediately without letting him explain. Five years later, the last scene, the explanations come in the form of a confession from the villainess, who planned the compromising situation, and there is a happy reunion.

The piece is mounted with an eye for the picturesque and the costumes are tasteful.

WAR-TIME CHANGES IN NAMES CONTINUE

F. K. Lieb Latest to Drop Teuton Patronymic—Is Now Barrett

War-time rechristenings continue. Francis K. Lieb, the baritone, who has appeared in many notable musical productions in the last several seasons, is the latest to take legal steps for a revised patronymic. Mr. Lieb announces that hereafter he will be known as Francis Barrett.

Although of Swiss extraction, Mr. Barrett, nee Lieb, did not relish the Teutonic tang attached to the name Lieb, and found it hampered his career. Yet his forebears have proved their loyalty to American institutions on the field of battle. General Herman Lieb, of the staff of General Grant's Army of the West, and a commanding officer of the 105th artillery, which participated in such battles as those fought at Vicksburg, Corinth, Shiloh and others, is the father of Mr. Barrett. Herman Lieb, actor and stock producer, is his brother.

The present Mr. Barrett's action follows closely on similar steps taken by Eva von Prussing, now Evelyn Egerton, of "Maid of the Mountains"; Marie von Essen, now Mary Kent, of the Park opera comique forces; Gustav von Seyffertitz, now G. Butler Clonebaugh, Artcraft director and actor, and Edward J. Knobloch, the playwright, now Knoblock.

* * *

May Eliminate Ticket Envelopes Here

Eddie Dunn made a discovery a few nights ago while standing in the lobby of the Cohan & Harris theater. When he saw all the ticket envelopes that had been dropped on the floor by ingoing patrons he figured that it would be a big conservation of paper and printing to do without them, and also might save the wages of the man whose duty it is to sweep them up at each performance.

"You know, there is really no need for all those envelopes," said Mr. Dunn. "They are of no more use than an Austrian peace move. Every theater that is doing good business hands out perhaps 500 of those envelopes for each performance. A theater open all year would give away 175,000 of them. Multiply that by the number of theaters throughout the country and you'll find it amounts to a considerable item. The cutting and folding of the paper involves time and the mucilage employed consumes a goodly amount of money in addition."

* * *

"Maytime" Goes Away and "Sinbad" Moves to Casino

Al Jolson in "Sinbad" closed the engagement at the Century Theater on Saturday and went immediately to the Casino, to open there on Monday night, probably to continue right through the season. This will make quite a record for "Sinbad," as it opened at the Winter Garden last February. The Century is to remain dark a week, when it will reopen with "Freedom."

This is the last week in town of "Maytime." It has been playing here since Aug. 17, 1917, and in that period has been seen in five theaters.

ON THE RIALTO

NO BETTER indications that women are coming into their own everywhere can be furnished than in the case of the theater. Not in the artistic side of it. Their place there has long been conspicuous mainly due to their own efforts. It is on the physical, mechanical side of the theater that a noticeable advance of feminine standards has taken place.

Here come the Selwyns with a brand new playhouse, a feature of which is a smoking room—for women. There between the acts of a Hopwood skating-on-thin-ice farce the gentler sex can congregate and over cigarettes indulge in the latest Broadway gossip on a plane of full equality with the long-favored male playgoer.

* * *

WOMEN also are invading the hitherto sacred precincts of valetdom. Unable to obtain a man as his dressing-room attendant on account of the shortage of labor, Richard Bennett has installed a woman as his valet at the Lyric Theater, where he is appearing in "The Unknown Purple."

Mr. Bennett says he has solved his perplexing problem without fuss or feathers or interference from the court of Comstockery. His valet is a middle-aged woman, the mother of four children, and is a war refugee from France.

* * *

THE manager-speculator battle line has now extended to the District-Attorney's office. This week witnessed an apparently successful offensive by the managerial forces in the vicinity of Center Street. After years of futile attacks and counter attacks against the pasteboard parasites the Broadway men realize they can only have victory with the aid of the legislators.

The speculators hitherto have been able to present a strong front because of the unity of their ranks. Never have they lost sight of the fact that theirs is a warfare of indemnities and annexations made at the expense of heedless and extravagant theatergoers.

* * *

IT USED to be considered a distinction for a dramatist to be represented by three plays on Broadway simultaneously. But with the extensive increase of theaters which resulted in a greater demand for plays the distinction has become a commonplace.

Consequently, very little attention will probably be paid to the fact that when "The Big Chance" is presented Willard Mack will have three plays to his credit in New York. The other two are "Tiger Rose" at the Manhattan and "I. O. U." at the Belmont.

* * *

DURING his vaudeville days Will Rogers was known chiefly as an expert with the lariat, who had a rather quaint manner of commenting upon current topics during his manipulation of the lasso. But now, under Ziegfeldian control, Rogers has become first a commentator upon cabbages and kings and kaisers and things, and, secondly, a lariat thrower.

A Ziegfeld Midnight Frolic advertisement reads: "With Will Rogers in his Comment on the Peace Note."

* * *

THE famous triumvirate of Bolton, Wodehouse and Kern has reached dissolution. This triple alliance had practically a monopoly in the manufacture of musical comedies for the last two seasons. This year, however, Kern is associated with Edgar Allan Woolf, while Bolton and Wodehouse have teamed up with Louis Hirsch. At any rate, Kern and Hirsch are responsible for most of the tunes along Broadway, each scoring their biggest success last season, Kern with "Oh, Boy!" and Hirsch with "Going Up."

* * *

CHAOS ruled on the Rialto last Saturday night as a result of the changes in the time of curtain-rising at the various playhouses by order of the Health Commissioner, and the munitions explosion at Morgan, N. J. The drastic order of the City Administration closing the under-river subways and bridges in view of their possible destruction by the shock of further explosions prevented Brooklyn and Jersey people, to a great degree, from attending the theater even though they had seats purchased in advance.

It was also the first night of the new zone regulations of the Board of Health, and playgoers were lost in the confusion of attempting to determine the precise time they should go to the various performances.

* * *

EVEN the premiere of a play was given no special dispensation. As the Bijou Theater was included in the list of houses which rang up their curtains at nine o'clock, "Sleeping Partners" was given a fashionably late opening. Despite this fact one or two critics continued to observe their tradition of being a half-act late.

* * *

FRED STONE has a unique entertainment planned for himself and family with the coming of peace and victory. According to his very reliable and solemn-faced press agent, the actor has dispatched a communication to the manager of the Hotel Adlon, Unter Den Linden, Berlin, Germany, asking him to reserve a suite of rooms for next spring for the use of his family and himself. Stone makes a special request that the rooms face the Unter Den Linden as being best suited to a view of the American troops marching by.

LIBERTY THEATER NEWS

Major General Helmick and his staff were present at the reopening of the Liberty Theater in Camp Fremont last Tuesday night.

Plans have been started for the production at Camp Travis of a mammoth soldier show at the Liberty Theater similar to the Camp Upton production of "Yip, Yip, Yaphank!"

The Liberty Theater is becoming the community center of Camp MacArthur. Every afternoon eager-faced men in khaki—Greek, Italian and Slav—meet there to learn from their more tutored brothers in arms the rudiments of our language.

Motion picture houses all over the country are pledging to turn over 10 per cent of their gross receipts for one day each month to the Smileage Division of the War Department, to be used in supplying Smileage books to the men in training, to continue during the duration of the war.

Camp Hancock is to have a new Liberty Theater. It will have a complete set of drops and wings, commodious dressing rooms and a rest room for women.

The commanding General of Camp Lee has requested the Liberty Theater to arrange for immediate presentation of moving pictures at the replacement camp where the men are quarantined for overseas duty and at some other point in the grounds where all other troops can see the shows. These pictures will be free, the purpose being to furnish entertainment and to keep up the spirit of the troops.

The "Who's Your Friend?" company, now on tour, in which Beatrice James Pollak has a prominent part, will soon start on a round of the war camp Liberty Theaters.

Frances Ingram of the Chicago Grand Opera Company is one of the big current Liberty Theater hits. Miss Ingram is making a patriotic tour of fifteen camps.

Fanny Dupre, representing the Stage Women's War Relief, and detailed to the Liberty Theater Division of the Tobacco Salesmen's New York Smileage drive, has secured prominent theatrical stars to entertain daily at noon meetings.

Arrangements are being made for a big volunteer soldier vaudeville night at Camp Hancock Liberty Theater.

"The Beauty Squad," a company of twelve people, is a big hit over the Liberty Theater circuit.

James A. Boshell has been appointed dramatic director for Camp Dodge by Franklin H. Sargent.

The commanding officer of Camp MacArthur has ordered an announcement of Liberty Theater attractions to be read daily at retreat.

Austin Strong, librarian of manuscript division of the Commission, has designed a set of portable scenery for use of camp dramatic directors.

* * *

Good Theatrical Business in New Orleans

The present season in New Orleans has opened exceptionally brisk, particularly with respect to box office receipts, and it is expected will continue so. The population, both permanent and transient, seems to have loosened its purse strings; and the large number of men in service from nearby camps is another factor that helps to keep the theaters filled.

STOCK IN MANY CITIES

"THE CHINESE PUZZLE" IN BOSTON

Henry Jewett Players to Produce London Success When Influenza Ban Is Lifted

POSTPONEMENT of the opening of Boston theaters caused a change in the plans of the Copley. On Oct. 14, or as soon as the restrictive order because of the influenza is lifted, the Henry Jewett Players will present for the first time in Boston "The Chinese Puzzle," a romantic drama which has been running successfully at the New Theater in London ever since its original production there on July 11 last.

An interesting announcement in connection with this play at the Copley will be the first appearance on that stage of Mr. Jewett, who will act the Marquis Chi Lung, a Chinese diplomat around whose personality revolve the plot and interest of the play.

In thus appearing as a member of his own company Mr. Jewett will not assume the position of either a star or leading man, as it is the essence of his idea of the repertoire theater that every member of the company may have an equal chance at the acting of important characters during the course of a season, and that none shall be especially featured.

Majestic Players Score Triumph at Wilkes-Barre

Wilkes-Barre—The Majestic Players, the new aggregation which opened a season of stock at the Majestic Theater, started under auspicious circumstances, despite unfavorable weather conditions. A good-sized audience showed by its applause that the company is appreciated. The vehicle for the first play was "Help Wanted," a famous comedy drama of business, and it was played excellently by a good cast.

In the company are Mildred Florence, ingenue and leads; Arthur Vintor, juvenile leads; Orrin T. Meyer, Virginia Zollmon, Emily Lascelles, Dorothy Chesmead, Elizabeth Durant, James Swift, Audrey Noyes is director. The scenic effects were excellent.

• • •

Alcazar Players' Third Season

Portland, Ore.—The Alcazar Players, under the management of C. V. Everett, opened their third season at their new theater, Eleventh and Morrison Streets, Portland, Ore., Sept. 14 in "Johnny Get Your Gun," Alice Fleming and Edward Everett Horton in the leads. The production was made under the direction of James A. Bliss, who has returned to Portland after an absence of five years. "Our Mrs. McChesney" and "The Girl He Left Behind" followed the opening week's bill to capacity business. The company is the strongest Portland has seen for some seasons.

• • •

Eleven Times a Week

Lincoln, Neb.—Eleven performances weekly keep the Otis Oliver Players on the go most of the time; there are no Sunday performances. Matinees are given Wednesdays Thursdays, Fridays, Saturdays and two performances Saturday evenings. Business has been very good and the plays well received. Recent offerings were, "The Marriage Question," "Why Girls Leave Home," and "Such is Life." "The Other Wife" is in preparation for week of Oct. 7.

V. E. FRIEND.

"The Man They Left Behind"

Union Hill, N. J.—The B. F. Keith Players presented at the Hudson Theater, Oct. 7, the war drama, "The Man They Left Behind." The plot is well constructed and well worked out. It gains steadily in strength and interest until the climax is reached. Its love story is charming and its human interest is strong, and moves one to tears as well as enthusiasm. Jack Roseleigh as Sanford Raymond, a secret service man, had a strong and appealing role, and he acted it with his customary intelligence, and force. Stewart Wilson was capital as Burton Raymond, a young soldier. Joseph Lawrence was effective as Rear Admiral Raymond. Mathias Briggs played the part of Munson, a German spy, in a manner that brought out the hisses. The remaining members of the cast did excellent work and gave splendid support.

• • •

Change at Stock House

Denver—The Broadway presented the always popular Oscar Figman in the first musical comedy of the local season, "You're in Love," week of Oct. 2.

The Denham company said farewell Sept. 28 in "A Bachelor's Romance." This closes what amounts to almost a five-year run of stock under the direction of O. D. Woodward, who has had charge during that period except for about six months. Tom Wilkes has leased the theater and will open Oct. 13 with "The Brat," Ruth Robinson and J. Anthony Smythe playing the leads. Ben Ketcham assumes the management.

Mme. Marguerite Matzenauer, prima donna contralto of the Metropolitan, with Frank La Forge, appeared at the Auditorium Oct. 3 in the first of the Denver Municipal Artists' Series Concerts.

FREDERICK D. ANDERSON.

• • •

Stock in Yonkers

A stock company opened a season of repertoire at the Warburton Theater in Yonkers Monday night with "The Brat." Frank Norcross is the stage director.

NORTHAMPTON HOUSE OPEN ONLY FOUR DAYS

Season Cut Short by Health Board Order to Prevent Spread of Influenza

Northampton, Mass.—The Northampton Players opened their season Sept. 23 with Eleanor Gates' new play, "The Darling of the World," and closed it temporarily at the matinee on Saturday in compliance with the order of the Board of Health closing all places of public assemblage to aid in preventing the spread of Spanish influenza. The quarantining of Smith College had hurt the attendance severely.

The Players hope to resume their season on Oct. 15 with "The 13th Chair."

The "Oh, Boy" company, booked for the Academy Oct. 6-7, has been added to the "resting" theatrical people here. All the motion picture houses also came under the ban.

Eleanor Gates spent the week here in supervising the production of her play, and Bertram H. Harrison, a former director of the Northampton Players, was among the New York theater men here to have a look at the new play.

Melville Burke continues as managing director of the Northampton Players, and there are few changes in the house staff.

MARY BREWSTER.

• • •

Two Old Plays in Town

Oakland—The week of Sept. 29 gave Oakland two plays that had been produced here before; "Little Women" at the Fulton Playhouse, and "The Cinderella Man" at Ye Liberty. Jane Urban did what is considered by many to be her best work as "Jo." Paul Harvey as Professor Baehr lost none of his popularity in a rather ludicrous part, and Sam Burton's Laurie left nothing to be desired.

Auda Due at Ye Liberty acquitted herself exceedingly well as Marjorie Caner in "The Cinderella Man." Henry Shumer as Primrose was splendid, never missing a point. Wilbur's Tony lacked the fineness, the gentleness and the understanding that should be given it.

Followers of stock happenings will be interested to know that Crane Wilbur's new play, "The Common Cause," is to make its appearance at the Columbia Theater in San Francisco after "The Little Teacher."

P. M. MCINTOSH.

Salt Lake's Little Theater

The premier offering of Salt Lake City's Little Theater was presented last Monday night to a full house in the historic Social Hall, the first place of amusement built in Utah. J. M. Barrie's production, "The Professor's Love Story," was the vehicle. Maurice Brown, late director of the Little Theater in Chicago, and his leading woman, Ellen Von Volkenburg, are featured. One play a week will be presented.

ST. PAUL'S RECORD RUN

Stock Eminently Successful Under Priest's Management

St. Paul—Due largely to Manager Frank Priest's untiring efforts and undoubted managerial skill the stock company at the Shubert is rapidly establishing a record of the longest run of a continuous stock this city has ever had.

Since the reorganization of the company late in July, it seems to be meeting with even greater success than before. "The Gypsy Trail" was followed in the order named by "Mary's Ankle," "The Ghost Breaker," "Facing the Music," "The Cinderella Man," "Hawthorne of the U. S. A.," "Here Comes the Bride" and "The New Henrietta."

Prominent in these bills were Jane Warrington, Forrest Orr, Jean Du Toit, Thomas St. Pierre, Guy Durrell, Jane Hall, Dorrit Kelton, Maurice Franklin, William Levis and Earl Lee. Frances McGrath succeeded Jane Warrington and made her first appearance as leading woman in "The Cinderella Man."

JOSEPH P. PFISTER.

• • •

"Daddy Long-Legs" Scores

New Haven—The Hyperion Players continue to please crowded houses. This week "In Daddy Long-Legs" they are giving one of the most creditable performances seen in many a long day. To Arthur Howard as Daddy comes an opportunity which he has grasped and mastered in every detail. Jane Morgan is quite adorable as Judy. To Adelaide Hibbard is given another of those sweet womanly parts which she plays so naturally. Mary Ann Dentler and Adrian Morgan as Sallie and Jimmie are very young and very interesting. Emmy Mart in made a clever Julia. Maud Blair does a choice bit of character acting as the keeper of the orphan asylum.

During the week Miss Morgan and Mr. Howard are to appear on the stage which has been erected on the local green and try to make New Haven go over the top on the Liberty Loan campaign.

HELLEN MARY.

• • •

Comedy Pleases Mormons

Salt Lake City—The Wilkes Players opened their fourth week by presenting the farce, "Nothing But the Truth," playing to crowded houses. The public taste is swinging to lighter drama and comedy, and productions of this type never fail to cause the S. R. O. sign to be displayed. Cliff Thompson in the role of Bob Bennett handles the comedy part excellently.

HERB WESTEN.

• • •

From Stock to Vaudeville

Chicago—The Wilson Avenue Theater is no longer playing stock. On Oct. 7 this house will return to vaudeville and will book through the Western Vaudeville Managers' Association. Walter Buhl will remain as resident manager.

VAUDEVILLE VOLLEYS—From Walter Kingsley

Avon Comedy Four Convulsed Palace for Three Consecutive Weeks—Florence Nash Straddles Pegasus—What? Pollock a Millionaire?—S. J. Kaufman Off to Camp

THE AVON COMEDY FOUR spent three highly successful weeks at the Palace and displayed genuine drawing power at the box office throughout. This quartette of comedians stand in a class by themselves. They have originality, unctuous comedy delivery and a keen sense of humorous situations. Vaudeville fans invariably rejoice in their richly comic cartoons of life in the Hungarian cafe and the schoolroom. In fact, their appeal is largely that of the popular cartoonist. They distort and exaggerate their types, but always the skeleton is that of real human beings.

The Avon Comedy Four were immensely funny in the legitimate comedy, "Why Worry?", wherein they took the laughs away from Fanny Brice, and it was not their fault that the piece failed. The episode of the jazz drummer is far too good to be lost and should be added to their two-a-day offering.

Emma Haig, of the mellifluous limbs, is dancing with Lou Lockett in the Keith houses. She has a smart act, which promises to be one of the hits of the season. Miss Haig has a certain charm and grace that, combined with an unfailing sense of rhythm, makes her dancing a joy. Lockett is a sprightly young "hoofer" with ideas of his own which enable him to routine an attractive act.

Harry Breen is about to publish another volume of verse.

Flo Nash Straddles Pegasus

Florence Nash, who is always welcome in the varieties, has issued a little "book of verses underneath the bough" of a prop tree. Miss Nash is fluent and interesting, though when she dips into passion about kisses and snch she doesn't sound as convincing as Blanche Shoemaker Wagstaff, for instance. When she touches upon professional subjects she is very much at home.

Miss Nash has a pretty wit, as everyone admits who knows her, and to all her many friends her poems will be a delight, as they for the most part reflect her personality as in a mirror.

Miss Nash promised me several books upon divers occasions from an opulent library inherited from an uncle, but in the excitement of rehearsals and first nights quite forgot the learned tomes. But her own little book is a very interesting substitute.

John Pollock, Millionaire

John Pollock, the man who made the "shooting showgirls" famous some years ago, is the diligent head of the National Photograph and Press Bureau, which is a huge library of pictorial, technical, publicity and plot information about some three or four thousand vaudeville acts. All this "dope" is at the service of the theatres in the United Booking Offices and is supplied weekly, to the immense benefit of local managers, press agents and advertising men throughout the nation.

Pollock has a well-feathered nest over in Leonia, N. J., where he has "O. K.'d" himself into great popularity with skeeter slappers. He has never been accused of being in the millionaire class until the present Liberty Loan Drive, when a wag in the Orpheum Circuit sent Pollock's name to the Stock Exchange Committee delegated to visit 7,000 rich men to urge them to buy more bonds. It was pointed out that Pollock was under cover, having acquired a cellar full of half dollars by the practice of press agentry, and that the screws should be put on him to make him unbelt for the Loan.

One morning at breakfast he was called up by a master magnate, who briefly introduced himself and peremptorily asked for a $10,000 subscription forthwith. Pollock stalled and wondered what it was all about. He had hardly reached his office when one of the great banks called him up for an additional buy. Then a committee of bankers called upon him and impressed the necessity of liberal purchases of bonds by rich men of their class, to which Pollock belonged, they said. While the committee was waiting upon the press agent, the various booking agents and executives did a wonderful straight for him by taking orders, asking for directions and apologizing for errors.

To finish the day, Martin Beck, who has a keen sense of humor, summoned Pollock and demanded to know the source of his wealth. John went home to Leonia almost convinced that he was a millianaire.

It should be said, however, that he has been a hefty buyer of bonds, and that if every citizen bought in the same proportion to his means, the Loan would be many times oversubscribed.

Mrs. Louis V. de Foe's brilliant sketch, "The Weaker One," has scored a success at the Fifth Avenue during the present week and has been booked for a long tour in the Keith houses. Meanwhile, Mrs. De Foe has several more sketches under consideration by the United Booking Offices.

S. Jay Kaufman Off to Camp

S. Jay Kaufman, who was always appreciative of good vaudeville in his "Globe" column, is going to an officers' training camp. Kaufman has done good work for the two-a-day himself, his sketch, "Kisses," being one of the cleverest produced in years. He has a shrewd sense of the values that are taken at par by vaudeville audiences, and it is to be regretted that he has not written much more for our theatres.

Kaufman's column is widely read and has a very appreciable influence in the life of the town. He has a real power to help or hurt, though to his credit be it said he prefers to discover praiseworthy people and things. Agree or disagree with Kaufman, his daily column is always interesting and becomes a habit which I, for one, will hate to break when he goes to camp.

Not Wanted: War Sketches

Don't write war sketches. The public is tired of them. The war is so big and the sketches are so piffling that the disproportion is annoying. The high spots have been covered by clever writers and their work is being played over the circuits. There is practically nothing left to be done for vaudeville in the war line. Of course, a genius will make us take something—and go to it—but where can such be found, as Charles Feleky queries daily after wading kneedeep through 'scripts.

Who can tell in advance what they will crave in the theater? "Overtones," a sketch of rare distinction and charm, flivved in highbrow Boston, yet played the entire West with great success. Very often we find the erudite spectator laughing deep abdominal laughs at slapstick comedy and walking out to smoke during a classy turn. On the other hand, some of our experiments in giving them finesse and perfect technique have been rewarded by the applause of audiences that the old-timers had fed with jasbo and hokum for years.

N. V. A. Clubhouse a Model

The clubhouse of the National Vaudeville Artists will be the finest in America. E. F. Albee has taken personal charge of every detail, with the ambition of making the finished product a model. He is an expert in all that goes to luxurious building, decoration and furnishing. He passes upon all materials, metals, fabrics and their designs. He knows precisely the grade and weight of rubber in the mats, the precise detail of the rugs and carpets, the minutest specification of the fixtures. He passes upon all designs and color schemes, and in construction he has gone so far as to remodel the steel skeleton of the building by having beams taken out.

When Mr. Albee builds a theater or a clubhouse or a home, his mastery of the matter in hand is just as apparent as is that of the gunner who takes his quick firer to pieces and assembles it blindfolded. Mr. Albee was the pioneer of rich and comfortable theaters in this country. He set a pace and still leads the procession. Much of the success of the Keith circuit is due to the charm and cosiness of the theaters, which are luxurious and yet as comfortable and homey as a smart club.

The 11,000 members of the National Vaudeville Artists average $1,000 each in the Liberty bond subscriptions.

A text book on sketch writing says that Geo. M. Cohan regards "The System," by Taylor Granville, the late Junie McCree and Edward Clark, as the best one-act melodrama he ever saw.

In his remarkable collection of playbills, literature and manuscripts relating to the stage, Harry Houdini has the program of a regular entertainment presented in London in 1733, which consisted of acrobats, singing, dancing, character impersonations, tight-rope walking, ventriloquism and a female impersonator.

The only thing lacking to make a vaudeville bill, as we know it, was a sketch, and that, of course, is not at all indispensible, as authors and producers sadly know. It seems that there was variety even before Tony Pastor.

They Who Write Nation's Songs

Charles K. Harris, who wrote "After the Ball" and a multitude of other hits, including Spanish-American war songs that they are now calling for in France, says:

"I believe that it is impossible to collaborate with anyone writing a popular song. I don't believe that one man can write the words and another the music. A man can't put his heart into another's lyrics or score. To set a musical note for each word of a song is not all—the note must fit the word."

Charles is a mighty successful man in his field, but it seems to me that what he says, while true for himself, does not apply to a dozen song-writing teams who put hits across every season. Geo. M. Cohan, on the other hand, is a great exemplar of Harris' system.

Irving Berlin also writes both words and music. Sometimes he writes the words first and sometimes he gets the melody first. He says that the man who does words and music has a great advantage.

Berlin is the man of the hour in songland, but I wonder if some of the greatest songs in musical history were not the product of a musical brain working with a lyrical one.

How He Picks "No. 1"

George Gottlieb, who books the Palace Theater, says: "I prefer to open the show with a 'dumb act.' Number One should be a smart dancing act, a trained animal turn, hoop rollers, hat throwers, or any act that makes a good impression and which will not be injured by late arrivals taking their seats. We look for 'dumb acts' that are seen and not heard, and they give the bill a good start while the folks are coming in. A snappy turn that starts the show off with a snap is always in demand and is never out of work. There are always plenty of people seated when the curtain goes up and merit will get its reward." Next week Mr. Gottlieb will explain how he picks Number Two on the program.

IN THE VAUDEVILLE FIELD

PELHAM BAND AND EDDIE LEONARD ON BIG PALACE BILL

Miss Juliet Delights with Imitations—Trixie Friganza Added at Eleventh Hour

Big doings marked the big ballyhoo bill at the Palace in commemoration of the second week of the triumphant Liberty Loan drive. The big doings transpired on both sides of the footlights. Messrs. Keith and Albee certainly drove home their showmanship as applied to the successful disposition of a public issue in arranging a bill that roused every patriotic instinct in the capacity audiences that always obtain at the Palace. Backing this appeal with big men in public life and resourceful women to exhort toward a liberal subscription to the fourth war loan to the Government, the response could not have been otherwise than liberal, and vaudeville, it is now apparent, will emerge an acknowledged factor in war support when the totals are all in.

Especially apropos in this connection was the appearance of the Pelham Naval Band, which is doubling at the Riverside. Under the leadership of Bandmaster Schroeder, this organization acquitted itself most creditably in a musical sense and won spontaneous applause and cheers. With former members of the Philharmonic and Symphony orchestras and big bands among its personnel, one contemplates the thought of this band playing in foreign ports with pardonable pride.

An effective posing act, with war as its theme, was presented for the first time, with the personal sponsorship of Messrs. Keith and Albee. Its climacterial picture was that of gunners handling a Long Tom on board a man-o'-war, with the inanimate figures coming to life to fire a broadside at a sneaky sub. The effect on the audience was electrical. They stood up and cheered.

Eddie Leonard and his minstrels, in a melodious melange in blackface, returned in an offering called "Dandy Dan's Return." The audience rose to them.

With such a wealth of offerings as characterized the week's bill at the Palace, precedence cannot be given to any one act in the consideration of the same, so that it must be accepted as no disparagement to name Miss Juliet so belatedly. She is one of the established favorites of vaudeville, and her imitations are a source of never-ending delight.

And the same explanation applies to Trixie Friganza. Was ever such a program! Miss Friganza was an eleventh-hour substitution, but she was ready, and then some. With that refreshing couple, Dooley and Sales, and Mr. Proxy (Ralph Faulkner) in a monologue offering called "The Man of the Hour," she amply rounded out the bill, if it is possible for any one performer to round out a bill already so corpulent.

B. S. MOSS
President of Amalgamated Vaudeville Agency

NOVELTY AT AMERICAN

"Fashion a la Carte" and Mack Sketch Enliven Bill

Willard Mack's snappy sketch of domestic difficulties and petty jealousies, "Who Is She," which is familiar to the audiences at the two-a-day houses, headed a varied and entertaining program at the American. The playlet was well presented by Joseph E. Bernard and company, who realized all the humorous possibilities of the clever situation and nicely turned lines.

"Fashions a la Carte," in which a man created upon living models ravishing gowns by means of pieces of fabric and pins, proved a delightful novelty. The gowns were of the latest mode and had the effect of having been skillfully draped.

Among the other acts were the Hanamura troupe of Japanese tumblers and equilibrists, Weber and Elliott, the Eduh Delbridge troupe in operatic and popular selections, Burlowe and Bennett, Gibson and Hall, and Smith and Troy.

The song hits of the bill were "The Smile That You Gave to Me," by the Delbridges; "My Lady of the Nile" and "Farmyard Blues," by Smith and Troy.

* * *

Nonette Delights Indianapolis

Keith's started off the third week of big time with a varied and entertaining bill, headed by "The Miracle," an interesting and puzzling musical act that kept one guessing. Nonette, violinist and singer, assisted by Dave Jordan at the piano, offered one of the choice acts of the bill. Her best songs were "Bring Me a Rose," "Belgian Rose," "Roman Life" and "I'm Sorry I Made You Cry." "Rubeville," the Great Lester and Doc O'Neil shared honors and applause. KIRKWOOD.

NEW ACTS OF THE WEEK REVIEWED

"Alma, Where Do You Live?"

Cleaving faithfully to the plot of the Adolf Philipp operetta of three acts, the George V. Hobart vaudeville version introduces all the important original personages in the plot and retains all the big song hits of that melodiously distinguished work. This adherence imposes quite a burden on the vaudeville adapter, and he finds a way out, and an abrupt and rather distasteful one, in having the well-known apopletic Russian admirer of Alma turn out a detective who wanted evidence that Alma actually would wed the country bumpkin. This she does on bribe, and the boy's uncle, who does the bribing, thus inherits the fortune which would otherwise have been left to the simpleton—an ending somewhat inconsistent and in rather bad taste.

As was to be expected, of course, with Milton and Sargent Aborn sponsoring the act, it proved a vocal delight, with Florence Mackie as Alma and Oliver Reese as Anatol, the country bumpkin, piling vocal honors high. And Miss Mackie's presence is prepossessing and her smile dimpling. These two, with a more plausible and punchy ending, could easily carry the act to success, and may do it in spite of plot handicaps.

Otherwise the act was well keyed up to vaudeville speed and brimful of action, the fact that the action smacked of slapstick not being at all detrimental to the piece in a vaudeville sense.

Nitta-Jo

Nitta-Jo on her first appearance in New York, at the Riverside, proved all that out-of-town reports had pictured her—an interpretive singing artist of the highest caliber. When one considers that, with a solitary exception, all her songs were presented in her native French and not one failed to score, with only program titling and screened announcement to indicate their character, an idea of the artistry of Mlle. Nitta-Jo may be gained.

It may be said that the audience applauded Mlle. Nitta-Jo's offerings in spite of title explanations, for she made the meaning of her songs so vivid by gifts of pantomime and suggestion that the words, even had they not been in a strange tongue, would have been quite redundant.

Mlle. Nitta-Jo is one of those rarities on American stages, a divette who is never vulgar, never raucous voiced, yet never highbrow. What foreign artist is there who, without embellishment or contributory feature other than a backdrop, can not only hold the attention of an audience but stir it to spontaneous applause, with not a word, but merely manner, registering any meaning whatsoever?

Pelham Naval Band

The experienced touch of a program builder and a play producer is seen in the manner in which the Pelham Naval Band is presented in vaudeville, with the permission of Admiral Usher and as a special incentive to bond buying. This manner of presentation, involving, as it does, specially arranged musical selections which give individual talent in the aggregation, be it vocal, instrumental or terpsichorean, especial opportunities, without disturbing the musical balance of the act, is a model of its kind. It reveals the possibilities of instrumental music in vaudeville, which always likes that sort of music if in the form best adapted for vaudeville. This is the desideratum achieved by Bandmaster Schroeder with his Pelham Naval Band, and his years of close association with stage enterprise as a composer of three big musical shows, it is evident, have stood him in good stead. (*Continued on page* 598)

* * *

BILLS IN BROOKLYN

Blanche Ring Offers Punchy Songs at Bushwick; Thrilling Play at Orpheum

Blanche Ring, with William Loraine directing the orchestra, presented a new offering, entitled "Topics and Tunes of the Times," at the Bushwick. Miss Ring has an inimitable style of a comedy all her own and an individual method of putting over her songs. The songs are all full of patriotism and humor, and Miss Ring injects real punch into them. "Biff, Bang, Bing 'Em on the Rhine" was a popular offering. She also scored with the old favorite, "Bedelia." Violet Besson and a capable company gave "Maid of France," a sketch throwing a sidelight on the war.

Al and Fanny Stedman and Sylvia Clark scored, as did the Asohi troupe, one of the most wonderful aggregations of its kind to come out of the Flowery Kingdom.

Carter Thrills at Orpheum

A remarkable achievement of realism, "An American Ace," featured the bill at the Orpheum. It is a Lincoln J. Carter four-act melodrama condensed into one tremendous act of eleven thrilling scenes. Taylor Granville and Laura Pierpont are featured, and the cast includes thirty. Our boys going over the top and a battle of airplanes among the clouds is shown.

Kate Elinore and Sam Williams in a comedy skit, "Up-to-the-Minute, and Then Some"; Herbert Williams and Hilda Wolfus presenting their ludicrous comedy classic, "Hark! Hark! Hark"; the pulchritudinous Barr Twins, Walter Weems, Will J. Ward and his Symphony Girls, and the clever Shirley Sisters offer support.

IN THE SONG SHOP

Pictorial Sections of Big New York Newspapers Attest Popularity of "Keep the Glow in Old Glory"

BY E. M. WICKES

THE McKinley Music Company must have a wonderful seller of "Let's Keep the Glow in Old Glory," if the newspaper publicity that the song has been getting is any indication of its popularity. A week ago the pictorial section of the New York Times—and the Times section happens to be some section—carried a photograph that had been taken in France showing a girl violinist playing "Let's Keep the Glow in Old Glory." At other times the Tribune, Mail, American and other papers have carried pictures with stories relative to "Keep the Glow in Old Glory."

J. Fred Cootes, the New York professional manager, reports that the song is selling a great deal better than some of the over-plugged and so-called hits.

And a week ago A. A. Anderson, who spends most of his time in Chicago, sent in word that "We're Driving 'Em Back on the Sidewalks of Berlin" is the best song of its kind that the firm has ever put out. So McKinley has a good follow-up for their glowing hit.

Berlin's Song Travels

Sometimes a dozen "pluggers" are unable to accomplish what accident can. Six weeks ago some of the Anzacs were able to pay a short visit to New York as the result of an accident, and while here they ran into Miss Lilian Teece, the Australian "personality girl," whom they had often heard at the big-time houses in the Antipodes. Miss Teece adopted them, about twenty-five in all, and at her own expense entertained them.

She took them to see "Yip Yip Yaphank," where they just went wild over "Oh, How I Hate to Get Up in the Morning." On the way over they learned the song and it is now becoming the morning call with practically all the Anzac regiments.

"Ban-Joe" Wallace Busy

"Ban-Joe" Wallace, who keeps about a dozen bands and orchestras busy, has just sent another band to Montreal, Canada. For the past year Wallace has been doing a great deal of patriotic work, especially in connection with the Sun Smoke Fund.

Rachel Storey Writes Ballad

Rachel Storey has broken into the song-writing game with "The Little Boy That Never Was," which has been published by the Mayer Cohen Music Co., Inc. Miss Storey is the author of several poems, which she composed while traveling through Europe.

The Sun's New Stunt

On Saturday, October 26, the New York Sun will hold a unique entertainment down at Chinatown for the benefit of the Sun's Smoke Fund. Chinatown will be roped off and all wishing to enter will have to pay admission. The New York Police Band, "Ban-Joe" Wallace and his jazz band and Lilian Teece, the Australian "personal girl," are a few of the performers who will entertain the crowds. The audience will include some of New York's aristocratic set. The wealthy Chinese will keep open house to entertain and feed the artists who appear at the show. It will be Chinatown's method of showing some of its loyalty to the Government.

Mildred Rosen to Travel

Miss Mildred Rosen, who has been doing such wonderful work for Meyer Cohen's catalog, will go on the road next week to cover all the trade from here to Detroit. Since she has joined the staff, Cohen has been unable to print copies fast enough to fill her orders on time.

. . .

RIVALS "PLUG" SONGS

Harry Tenny Carries Off Honors at Mt. Morris Competition

Every Thursday night is set aside for song pluggers at the Mount Morris Theater, 116th Street and Fifth Avenue. Here is where publishers try out new songs, as well as exploit others that are still fighting for popularity.

During the evening the following songs were introduced:

"There's an Angel Missing from Heaven," "We're Driving 'Em Back to the Sidewalks of Berlin" (McKinley); "Belgian Rose," "I Long to Be Back in That Rose-Covered Shack" (Feist); "While You're Away" (Gilbert & Friedland); "I'm Glad I Can Make You Cry" (Jos. W. Stern & Co.); "Tell That to the Marines" and "I Wish I Could Sleep Till My Daddy Comes Home" (Waterson, Berlin & Snyder); "Those Wonderful Days that Used to Be" (Joe Morris); "I'm Dreaming of Home, Sweet Home," "I Love Her, OO, La, La" (Shapiro-Bernstein), and "If You Can't Enlist, Buy a Liberty Bond" (Triangle Music Co.).

With the offer of a box of candy to any girl who would sing the chorus of "I'm Glad I Can Make You Cry," Harry Tenny stopped the show for ten miuutes. Three girls won boxes of candy, while half a dozen rival "pluggers" back stage were fretting.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Tell That to the Marines	Avon Comedy Four
Bing, Bing, Bing 'Em on the Rhine	Blanche Ring
Smiles Over There	Nitta-Jo
Dora's Beautiful Goo-Goo Eyes Roly-Poly Eyes	Eddie Leonard

NITTA-JO CAPTURES RIVERSIDE AUDIENCE

French Divette Exerts Magnetic Charm on New York Debut

Mlle. Nitta-Jo was an electrical success on the big second week Liberty Loan bill at the Riverside. She made her New York debut here after a few weeks out of town. Her offering has as its background a scene in an obscure cabaret in Montmartre, Paris, and most of her numbers, which are vividly projected character songs, were presented in French. She did attempt "Smiles" and "Over There," however, in English, but, strange to say, scored no more heavily in these—if, indeed, as heavily—than she did in her native offerings, the purport of which was absolutely lost on the majority of the audience. Her wonderful knack of characterization, nevertheless, made them seem poignant, fascinating and human stories that somehow conveyed a message to the audience, with only screened titles to give any indication of their textual content.

A tremendous ovation was accorded the band boys from the Pelham Bay naval station, who appeared with the sanction of Admiral Usher. Bandmaster Schroeder had them well in hand, and the specialties introduced by members of the organization were delightfully original.

The Avon Comedy Four and Bob Hall, entertainer extempore, were other favorites.

. . .

Choristers at Colonial

The Paulist Choristers and Eddie Foy and the younger Foys, together with a new operetta offering in tabloid, "Alma, Where do You Live," made the Colonial bill especially attractive. Ed Aveling rightfully held down J— and held up the show. His naturalness of method in narrative should be a model for the average vaudeville monologist, who is so given to false inflections.

FRANK KNIGHT LOGAN, Who Wrote "Missouri Waltz"

"WALTZ KING" PUT OUT HIT IN VILLAGE AT OWN EXPENSE

Frank Knight Logan Wrote "Missouri Waltz" in Oskaloosa; Forster Discovers Young Genius

If Frederick Knight Logan had quit composing after completing the "Missouri Waltz" his fame could not have been more enduring. "Missouri Waltz" is the most popular waltz throughout the country today.

Other waltzes have been popular from time to time, but none has held the public fancy as long as Mr. Logan's waltz. Today, after it has been on the market for more than two years, it is selling bigger than ever, and the requests for it to be played by musicians are perhaps doubly as many as those for any other piece. Furthermore, it is not only a big favorite with the masses, but it appeals to lovers of classics as well.

In the beginning every one thought it was an excellent piece of junk, but Fred Forster, the Chicago publisher, who had unlimited faith in it from the outset, has proved to all that it is a mighty valuable piece of junk. To date he has paid Logan something like $50,000 in royalty.

Mother Had Faith

Logan, however, was not satisfied to rest on the laurels won by "Missouri Waltz," and since then he has composed "The Blue Rose Waltz," which promises to run a close second to "Missouri Waltz." Then there is "Moonlight Waltz" and "Military Waltz." Every one of these numbers has been an unusually big seller. And all being waltzes, surely here is a record entitling Mr. Logan to the title of "Waltz King of America."

The success of "Missouri Waltz" should be a source of encouragement to new composers and publishers. Logan composed the waltz in Oskaloosa, Iowa, his home town, and, instead of offering it to the big publishers, he printed it himself and sent out some dance orchestrations to a number of leaders. No one at that time, except his mother, Mrs. Virginia E. Logan, had any faith in the number, and the orchestrations he had sent out did not produce any complimentary letters from leaders.

Couldn't Feaze Forster

The missionary work that Logan had done began to show results in Forster's Chicago jobbing office. Orders for five and ten copies of the waltz came in every few days, arousing Forster's interest. So one day he called in one of his pianists and had him play it.

"I think that's a great waltz," Forster said a few minutes later, "and I'm going to see if I can buy it."

"If you call that music," the pianist replied, "I can compose operas with my nose."

But Forster wired to Logan the next day and had him come to Chicago, where Logan transferred the publishing rights to Forster.

What he has accomplished with the number is now song history. Last June he was in New York for a few days, and in less than four hours he secured orders from several jobbers for 100,000 copies of "Missouri Waltz."

FLASHES FROM FILMS

Even the rocks have ears in Mack Sennett's picture, "Who's Little Wife Are You?"

Will Rogers, the talking cowboy, whose pungent wit has enlivened many a Broadway show, scores a whooping success in his first picture, "Laughing Bill Hyde" (Goldwyn)

Julia Arthur as Nurse Cavell in "The Woman the Germans Shot" (Carroll and Plunkett) is forced to submit to the brutality of the Prussian general during the German occupation of Belgium

Vivian Martin is a plucky little heroine in "Her Country First" (Paramount) and endures enormous sacrifices for the cause

Houdini delves into the mysteries of the laboratory in "The Master Mystery," which he is making for Rolfe Productions, Inc.

Sessue Hawakaya in "The Temple of Dusk" (Mutual) has a sentimental moment in his beautiful Japanese garden

Francis McDonald is a young Italian father in "Tony America" (Triangle) even to the bandanna and the corduroys

A Vitagraph Big V comedy, "Huns and Hyphens," with the accent on the Hyphen in this particular scene

Some snake! But you will notice that Eddie Polo has a good strangle hold upon his friend, the enemy. "The Lure of the Circus" (Universal)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Tiny Tales of Inefficiency—The Night Worker—The Story Changer—Et Tu, "Props?"—The Way of Government Warning

THIS will be my "How-to-be-an essential-industry" issue. I will make it that by showing how *UN*-essential, how wasteful, our working procedure as an industry has been in the past. The stories that are related to prove my point are all founded on fact. I trust I will never be able to print such stories again. In peace time, no less than war time, an industry that runs without system on its most important side—production—stands on the brink of disaster. The industry owes it to itself *at all times* to eliminate the careless producing methods that have finally called for Government attention. Why should Government warning be necessary to start this industry a' cleaning house?

Studio A: Four directors employed. Three commence work at 9 o'clock or thereabout; the last saunters in around noon, has lunch and then starts to "shoot." Perpetual excuse, prefers to start late and then keep "shooting" until he is cleared up; indeed his daily footage totals are slightly higher than some of his associates who put in the regular day. But the overtime bills of his "people" and the time-and-a-half of the carpenters and union technical help make his pictures cost a third more than they ought. Besides the technical help are needed for the three other directors and they are "sleepy" next day, thanks to the director who doesn't *have* to report till midday anyway!

Making Changes for "The Best"

Studio B: Director Brown is continually finding trouble with a story while in course of production. Very often his "little change for the best" means eliminating or re-taking scenes already made. Scenario editor and continuity writer are called from new stories they are working upon to "go over this inconsistency"—or that—with Brown. Meanwhile the set waits (and stage space is valuable!) and the high-salaried cast goes out fishing while Brown mulls over the changes. Director White is compelled to postpone the start of his "next," as it calls for Miss Blue, who is in Brown's picture "right through." Director Jones is through cutting his last feature, but cannot get the new story because the editor was taken off it by Brown's "little changes" in *his!* Result, three expensive companies held up. The changes in the story should have been decided on by Brown before he commenced "shooting"; there was no excuse for his actions except that the management let him get away with it.

How "Props" Plays the Game

Studio C: Here the trouble is with the "props." Directors are constantly held up because of the non-arrival of important articles for their sets. And the head property man, if you watch him, appears to be on the job, too. He is "hustling stuff" all the time. The head director swears by him. And that's the secret of the wasteful delays in this studio.

"Props" is the pet of the head director, his special appointee. And "Props" is giving the head director 100 per cent service—the *head director*, I repeat! The other directors are sacrificed in favor of the H. D. Their property needs are considered after those of the fellow who put Mr. Props "on." Now and then when the H. D. is making an all-exterior feature the "stuff" for the other directors arrives on time, or even ahead of time, but unfortunately for that studio the H. D. isn't "working outside" ALL the time!

Oh, Such a System!

Studio D: A new studio manager is appointed and he proceeds to "install system." His first week was *so* pleasant; all the directors were *so* charming and "anxious to help." The most affable of them was even going to "work Sunday." He wanted to "pick locations." So on Saturday he asked for an "order" (oh, that was part of the new system!) on the head chauffeur for a car for Sunday. As he became "mixed" in explaining the need of the locations, and was through with his current picture—had even started to "cut" it—the new manager turned down the would-be joy rider. Nevertheless, the director told the chief chauffeur to have a car at his door at prompt ten o'clock next morning. The chauffeur, who had been instructed in the new "order" system, said he couldn't arrange it without the slip signed by the manager. The director, very angry now, said: "I'll see Mr. Eezy [the owner] about this!" He hired a taxi and drove straight to the Boss's home. By telephone came an order from the Big Boss to the New Manager to "let Director Joyride have that car!"

Studio E: This was a "school for acting" and *not* a business establishment. Directors continually had society ladies who were friends of the Big Boss's Wife thrust upon them: it was plain diplomacy to use them. This studio was located in a beautiful suburb, the whole atmosphere was most congenial, salaries were "good" and you couldn't blame the directors!

Playground or Workroom?

And since the directors didn't protest, you couldn't blame the society ladies for thinking the studio was rather a playground than a place for work. Of eight of the Wife's friends who were used more or less constantly only one developed enough artistry to be worth the extra effort put forth by the obliging producers. The rest had to be "schooled" for each new picture. They just *wouldn't* learn, *hadn't* the slightest adaptability! What they did to the "overhead" in this studio was a caution! It was the worst sort of example to directors, naturally—the seat of it being headquarters—and you could catch the spirit of waste and delay in this plant the moment you entered its portals. Even the prop boys had it: they were usually "watching the scene" when they should have been "hustling props." It would certainly have paid the Big Boss here to pay the directors bonuses to give coaching lessons after hours to Wifey's friends who "just *knew* they could act!"

Studio F: Sanctum, from the magazine field, is hired as "editorial scout" by the scenario chief. Sanctum's work, as you can guess, is to bring good script material into the office: he knows the best authors and "stands well" with them through his former magazine connections. But somehow the good writers don't respond as Sanctum and his chief had figured they would. He can have the movie rights on their published stuff, but they won't sit down to turn out original stuff for the screen. Sanctum can't understand, for as magazine editor he didn't pay nearly as much for a story as the film company cheerfully offers.

"Efficiency" No Secret

Not until he gets the "hang" of the scenario department does he "wise" to the authors' attitude. They have *"been there!"* They have submitted stuff to the scenario editors! They have had printed rejection slips from the deputy assistant stenographer. They have called in for information and been received by the Vice-Officeboy of the company. Or sometimes a $30 a week reader would even come out! Once a $15,000 a year author was lucky enough to have a chat with the $50 a week head reader *herself*. But this was after *four* attempts! The particular author had lots of patience. This man was receiving critical comment from the $30,000 a year head of a big publishing house whenever the latter had to reject one of his stories. Other authors took the movie scenario departments as a huge joke ("mere time wasters!" said one) because the directors and stars didn't care for the department's decisions anyway. One movie firm maintained an expensive editorial office in New York for the sole purpose of finding material to forward West (for production). In order to do the work of selection well and not hamper the Western studio with the perusal of stories that obviously wouldn't do, most of the important business heads were asked to read every story the scenario staff approved as fit for forwarding. "The Coast," it was discovered, appreciated this business office forethought so much that a story bearing the Eastern okay was doomed before the postman ever laid it on the Western editor's desk. An unusual kind of jealousy! Seldom was a script that the expensive machinery in Manhattan pushed West ever bought. It hung around the Western editorial office until the author got impatient and bothered the Eastern department into wiring for it. Authors who "got wise" mailed contributions direct to the studio, which promptly put them in bad with the local editorial office!

And "New Talent"—!

As for developing new talent—a hobby of Mr. Sanctum in his magazine days—if recognized fiction writers received such treatment, where would "unknowns" get off? Sanctum gave it all up as a bad, a foolish job. *His* movie firm has stuck up its rates to double the old ones in its fight for "good stories." But the old practices go on. "The Coast" continues to show its independence of the home office by ignoring, or smiling at, its carefully selected story shipments.

Futher illustrations are unnecessary. The best proof that such things exist is found in the Government's very action placing the industry "on probation." Efficiency might as well be injected into the studios now as at any other time! I consider the "probation" announcement a genuine war-time blessing. But it would lose much of its value if the efficiency, the waste-cutting, that *must* come now is for the *war period only*. While we are reforming let's plan for ALL TIME!

Paper Wastage Fearful

Talking of waste—whew! Just cast your glims on the reams of paper sent via mail and messenger every week to the publication offices of trade journals by our prolific publicity departments. The film department editor of a theatrical weekly last week received, all in one batch, exactly thirty-four legal-size sheets of copy from one of the big producing concerns. Aside of the fact that most of the stories were longer than necessary to a statement of the facts, only four had concrete news value.

What a fruitful field for reform here! Not only could the publicity department conserve energy and apply it more effectively, but it would help the film editor to conserve time and blue pencils if concisely written stories were the rule. And would increase their chances of publication—firstly, because of the great war-time desideratum, brevity, and, secondly, because condensation naturally sharpens one's style in writing and adds to the appeal of the stories.

Cinema Says It's "Official"

An advertisement of the Cinema of London states that it was "appointed by agreement dated 7/8/14 the official organ of the Cinematograph Exhibitors' Association." Now, the C. E. A. is to England what the exhibitors' division of the National Association is to us.

Can you imagine our national exhibitors' body sponsoring a journal that accused the English film trade of harboring Hun propagandists?

If the Cinema's claim is true, and it is such official organ, where were the responsible officials of the Cineamatograph Exhibitors' Association when the "efforts to promote international discord" by the Cinema were made?

FULL REPORT OF MOTION PICTURE EXPOSITION AT MADISON SQ. GARDEN

Show Most Novel of Its Kind Ever Held—Many Wartime Exhibits—Leading Producers and Stars Present

DESPITE the Spanish influenza epidemic, which caused Health Commissioner Copeland to issue warnings against the assembling of crowds, people have flocked in great numbers to the National Motion Picture Exposition at Madison Square Garden. The aisles, balconies and booths of the vast amphitheater have been well filled nightly by those who would share in the varied entertainments of the exposition.

The show, which was arranged by the National Association of the Motion Picture Industry, and which opened Saturday night, Oct. 5, to continue until Oct. 13, formed the means of introducing many interesting features aside from the latest methods of making and projecting motion pictures.

Enrico Caruso, who recently became an Artcraft star, formally opened the exposition with three songs, "The Star Spangled Banner," "Canzonza Guerriera," an Italian war song, and "Over There." Mr. Caruso was accompanied by the symphony orchestra of the Strand Theater. After each number the crowd applauded enthusiastically and when the tenor had finished the tumult was as great as any that ever accompanied a political meeting in the historic building. William A. Brady, president of the National Association, presented a gold medal to Caruso in recognition of his services.

Wartime Character to Show

The exposition, from the standpoint of novel and diversified entertainment, is the most successful of its kind ever held in the history of the industry. The show naturally derived much of its character from the war. There was much to see of a wartime nature.

A reproduction of a real first line trench has been built in one end of the big Garden and hanging above it is a French scout plane, which for two years aided in the defense of Paris. Adjoining this interesting war relic is a five-inch American siege gun which actually did service at Chateau Thierry when the Marines went "over the top."

Up in the gallery there is a complete shipyard establishment, with men performing tasks which are both instructive and interesting. Plates which are to be used in ships are here fitted and riveted together. Each day they were taken to the yard from which they came and placed in position, while new ones were brought for assembling.

There is also a band, made up entirely of shipyard workers, who, after putting in a full eight hours' work, come to the exposition to furnish music. These mechanic-musicians are paid overtime wages.

Realistic Farm a Feature

The Woman's Land Army has a unique exhibit, a realistic farm, stocked with small barnyard animals. The army disposed of the growing vegetables and devoted the funds derived from the sales to the continuation of its work. The attendants wear neat blue uniforms, which consist of a blouse and bloomers.

Another feature of the exposition is the Gas Defense Division of the Chemical Welfare Service, United States Army. This is a complete plant. It is so arranged that the raw products for making gas masks are on view, and as the work progresses and the finished product comes through at the other end the masks are tested, inspected and shipped abroad. Thirty girls work steadily on the masks, and it is said 450 masks are turned out each day.

The Stage Women's War Relief members were making vests for aviators out of worn kid gloves and the Red Cross could be seen repairing soldiers' clothing.

The Remington Arms Company had a Browning gun on exhibition, which it frequently demonstrated, and there also was a sample of the different shells and styles of bayonets which are in use on the battle front today.

Regulation Picture Stage

Although those exhibits closely identified with the war predominate, they do not do so to the exclusion of shows pertaining strictly to the motion picture industry. Among the notable features of the exposition is a regulation motion picture stage, where well known stars and directors produce pictures for the benefit of the public. The mechanical end of the moving picture industry is also well represented; in fact, every phase of picture making is shown at the exposition in one form or another—cameras, projection machines, Cooper Hewitt lights, Westinghouse lamps and controlograph. Each producing company has a booth, attractively decorated. Famous Players-Lasky is there with two booths, one for the Artcraft Company and one for Paramount. Vitagraph has an interesting booth, as have Pathe, Fox, Select, Metro, Edgar Lewis, W. A. Brady and World.

Companies Well Represented

There were a number of stars at the various booths each night. The list included:

Cecile Demaine, costumed as La France; Neal Corbett as Columbia, and Helen Mansfield as Britannia, at the Pathe; Elsie Ferguson, Shirley Mason and Ernest Truex, at the Paramount and Artcraft; Gladys Leslie, Agnes Ayres, Edward Earle, Alice Joyce, Earl Williams, Florence Deshon, Betty Blythe, Denton Vane, Corinne Griffith, Templar Saxe, Walter McGrail, Alice Terry and Harry Morey at the Vitagraph; Harold Lockwood, Viola Dana and Emmy Wehlen, at the Metro; Lucy Fox, Theda Bara and William Farnum, at the Fox, and at the World Grace George and Alice Brady.

An elaborate program was carried out from day to day at the Famous Players-Lasky booths. On Sunday evening Shirley Mason presided and sold War Savings Stamps and Liberty Bonds. Monday evening James Montgomery Flagg appeared and sketched famous persons. Tuesday evening Elsie Ferguson acted as hostess, and Wednesday Marguerite Clark did the same. Thursday night Billie Burke appeared. Friday night was turned over to the Stage Women's War Relief, which had a number of famous stage stars present to sell Liberty Bonds. Saturday night is under the care of William Faversham.

Throughout the entire week the sale of Liberty Bonds and War Savings Stamps played an important part at the Famous Players-Lasky booth. Charles E. Moyer and Pete Smith were in charge of all arrangements in connection with the Famous Players-Lasky representation.

A practical demonstration in the taking of pictures formed the feature of the evening session of the exposition Monday. Alice Joyce, Vitagraph star, brought her director, company and cameraman from the Vitagraph studios to New York for the purpose of taking one scene in her new picture.

Shipyards Night a Feature

Wednesday night was the gala night of the week. It was Shipyards Night, and Charles M. Schwab, Edward N. Hurley and every official of the United States Shipping Board honored the exposition with their presence and watched the shipbuilders in the Garden at work upon a United States transport.

The men were detailed by the Emergency Fleet Corporation of the United States Shipping Board to demonstrate to New York the methods and speed by which a ship is built now.

The ship was built in sections, which immediately after they were finished were shipped to Shooters Island, S. I., where they were assembled and launched. The ship, more than fifty feet long, was camouflaged and built in the Garden in three days and assembled for Shipyards Night, when it was launched and christened by the wife of one of the shipyard presidents.

Fleet Corporation's Exhibit

The Emergency Fleet Corporation in its exhibit is demonstrating the safety devices in use for the protection of men at their work, and there are being distributed copies of the weekly newspapers published at each yard. Moving pictures were shown of the students' classes at the yards, where green hands are turned into expert riveters and shipfitters, and where they are taught everything pertaining to the building of a ship.

Thursday night was United States Employment Service Night. F. D. Sayre, Federal director, gave an address. Several stars were present, including Marion Davies, June Elvidge and Alice Joyce. Friday night was given over to various receptions by stars and producers.

Saturday was Boy Scouts Day. Byron D. Newton, Collector of the Port, presented medals to the boys who sold the most Liberty Bonds. Anna Case sang. Sunday is another reception day.

HEARST-PATHE NAME TO BE DISCONTINUED

Each House to Put Out Topical Weekly Independently After Dec. 24

Pathe Exchange, Inc., and the International Film Service have each issued statements to the effect that after Dec. 24, 1918, the name of Hearst-Pathe News will be discontinued. Each company thereafter will photograph, edit, distribute and title its own news weekly independently. The Pathe Weekly will resume the name of Pathe News, while the International Film's weekly will be known as Hearst's International News. No explanation is given by either company for the action taken.

The film which has carried the name of Hearst-Pathe News has been a popular feature of the Pathe program. The name had its origin in the fact that various news events of the week were photographed by cameramen in the employ of Mr. Hearst and these in turn were edited and titled and distributed by Pathe Exchange, Inc.

* * *

Bureau of Pictures Now in New York

The Bureau of Still Pictures of the Division of Films, Committee on Public Information, has been moved from Washington, and is now installed in the New York offices at 6 West Forty-eighth street. Director Charles S. Hart announces the appointment of William A. Grant, president of the Rathbun-Grant-Heller Company, of Chicago, as manager of the bureau, which will be organized to meet the needs of newspapers for still pictures of the war more comprehensively than has hitherto been possible. The thousands of photographs on file in the Washington office of the bureau, together with all the office equipment, were brought to New York in army motor trucks.

Arrangements have been completed by which pictures will be received at the New York office direct from France.

* * *

Indianapolis Picture Houses Bar Colds

The motion picture houses of Indianapolis are co-operating with the city health officials in their effort to prevent an epidemic of influenza. Signs are posted outside the theaters notifying the public of the board's order that persons suffering from colds and coughs will not be admitted. Before each performance the screen is used to notify patrons with colds or coughs to leave the theater in compliance with the order of the health board. Thus far only a few cases have developed here.

* * *

Strict Observance of Light Ruling in Cleveland

There shall be no lights in front of any motion picture theaters in Cleveland on Mondays and Tuesdays during the lightless period unless there is a marquee over the entrance, in which case one small light may be kept burning in the center of the marquee. There is one more exception to the order as given out last week by local Fuel Commissioner Munson Havens. That is, in such cases as exist when there is a rise in the sidewalk into the lobby of the theater a small light on either side of the incline will be tolerated by the commission.

CRITICISM OF PENNSYLVANIA BOARD OF CENSORS USELESS

Dr. Oberholtzer in Its Defense Before Ministerial Association Says That State Has Best Law But Censorship in Other States is Required

ANSWERING the Harrisburg, Pa., Ministerial Association, which following a report of a special committee that attended several hundred motion picture shows criticised the Pennsylvania State Board of Censors and the law under which it operates as not producing the results desired by the clergymen, Dr. Ellis P. Oberholtzer, secretary of the censorship board, appeared and defended the board at a meeting of the ministers' organization on Sept. 30.

Dr. Oberholtzer requested the opportunity for a hearing. He declared that the law under which his board operates is "too drastic for some exhibitors and producers" and "not drastic enough for some persons who contend the board passes pictures that are indecent, immoral and even salacious." He admitted some pictures are approved which he believes should be more closely censored, but declared that the board always went as far as the law allowed in making eliminations, and that if the pictures are to become more moral the law must be amended.

Dr. Oberholtzer believes the present Pennsylvania law is the best censorship law on the statute books of any state. He is not in favor of repealing it, but thinks it should be improved in order to make it possible to make pictures cleaner.

Results Desired Now Impossible

He asserted there are only three other States that have censorship laws—Ohio, Kansas and Maryland—and contended that until there is censorship in 20 or 25 States of the Union, the beneficial results desired by the clergymen cannot be obtained, because until there are a considerable number of States demanding censorship the producers will continue to make pictures containing improper scenes regardless of the eliminations made in the few States which have censors.

He said Federal control of censorship is not feasible at this time. He upheld State censorship in principle, and said the "National Board of Censors is camouflage and is deceiving few persons."

No Desire for Repeal

Despite repeated criticism that has been made of legalized State Censorship of motion pictures in general, and objections that have been raised specifically to the censorship law in Pennsylvania, there is no organized effort among the foes of censorship to have the Pennsylvania law repealed in the biennial session of the Legislature, which will convene at the beginning of the new year. While in other years the law has been severely attacked by exhibitors and others in Pennsylvania, where, perhaps, censorship has its greatest stronghold, it is learned in the best informed motion picture circles that about the only movement against the existing statute that has taken anything like definite form is one among the exhibitors of Pittsburgh, who desire to have the Censorship Board's official seat of approval removed from the films, but who have shown no disposition to urge repeal of the measure in its entirety.

INDUSTRY PLEDGES ONE-SIXTH OF LOAN

Greatest Contribution Yet by Film World War Program

The Motion Picture Industry's bit for the Fourth Liberty Loan is to be the greatest contribution yet given by the industry to the Government's "Win-the-War-Quick" program, according to Adolph Zukor, chairman of the industry's Liberty Loan Committee. Not only will the industry provide what the Government confidently expects to be the greatest single sales agency of the entire campaign—the Liberty Loan Films contributed by the stars and producing companies—but the quota which the industry has pledged to obtain for the Fourth Liberty Loan has been set at $1,000,000,000, a record-breaking quota for the industry. Thus the industry's contribution will be one-sixth of the entire sum to be raised for war purposes by the American people.

In order to insure the success of the campaign Mr. Zukor has appealed to the exhibitors of the country for their hearty co-operation in the work of screening the Liberty Loan films and in obtaining subscriptions in their theaters.

. . .

Florence Turner Back

Florence Turner, formerly famous in pictures, who has been in England three years with a picture company, has returned to Los Angeles and expects an engagement shortly with one of the film companies.

Small Houses Under Suspicion

During his rounds of the city Health Commissioner Copeland saw many small picture places which caused him to ponder on their possibilities for spreading the disease.

"What I regard with suspicion," Dr. Copeland said, "are the small moving picture houses. Many of these are in buildings without sufficient windows, and poorly ventilated. I have taken the matter up with the Moving Picture Trade Association and have ordered that the janitors open all doors at 8 o'clock and keep them open until show time; that no children under 12 years old be admitted, even if accompanied by a guardian, and that only the number be admitted for whom there are seats. We have got to maintain every guard against the disease.

. . .

"Bridge of Ships" Film Aids in Securing Workers

Besides the general entertainment value of the two-reel United States official war film, "Our Bridge of Ships," a specialized use has been found for it. In Indianapolis C. W. McDaniel, exchange manager of the General Film Company, has secured an arrangement by which the United States Employment Bureau in that district has booked the film for showing in connection with manpower recruiting for shipyards and other industrial plants on Government work.

BUFFALO THEATERS FEEL EFFECT OF NO GAS OR CARS

Railway Strike Still Continues and Epidemic, Adding to Burden, May Close Houses

Buffalo picture theaters are having a hard time of it these days, what with a street-car strike, "gasless" Sundays, and now talk of closing up altogether on account of the "flu" epidemic.

Last week the employes of the International Railway Company walked out and are still out, with the result that business has reached a low ebb at all the downtown houses, with the climax reached on Sunday when the only way to reach them was via the walking route. On the Sabbath not a wheel was turning because of the combination of the car strike and "gasless" day, so that what is usually the biggest day of the week turned out to be the smallest.

Now the Spanish influenza scare has reached town. A meeting was called by acting Health Commissioner Irving Gram, at which were representatives of the local theatrical interests to discuss whether it was necessary to close up at this time. The result was that it has been decided to start at once a widespread campaign on the screen and in the newspapers telling people how to ward off the disease. The idea of closing up the theatres has been put aside for the moment. One of the big things in favor of keeping them open is the great help which the exhibitors are giving to the local Liberty Loan campaign.

The end of the strike is not in view and the theaters are losing hundreds of dollars daily as a consequence. Were it not for the many motor cars in use a shut down would be necessary. If the strike continues Buffalo will have a hard time to reach its loan quota, because most of the bonds are sold in the theaters, and with the present audiences speakers are working in vain.

GOVERNMENT PLANS TO CUT FILM OUT-PUT 50 PER CENT.

Priority Committee Now Framing New Measure

The motion picture industry faces an early reduction of its output approximating 50 per cent.

This sweeping curtailment of activity is to be effected so as to release thousands of motion picture employes for national service.

The Priority Committee of the War Industries Board is now shaping legislation to accomplish this cut in production. It is not taking the step without due consultation with the men most intimately affected. In fact, concrete consideration of the measure was hastened by an appeal for action made by George Kleine, producer of motion pictures.

The letter was addressed to the War Board and recommended sweeping curtailment of the industry. Mr. Kleine suggested a 50 per cent reduction in the making and flotation of all pictures except such as are of significance to the Government in its prosecution of the war.

The conservation plan suggested to the committee calls for a large saving in production material, advertising, fuel and transportation, as well as a drastic thinning of the ranks of actors, mechanical workers and others who make their livelihood in the movies

. . .

Company Formed to Make Propaganda Film

A huge propaganda picture, featuring aviation service, is to be made, with Henry McRae directing and S. H. Woodruff as general manager. Business men of Los Angeles have formed an organization for the purpose, to be known as the Photo Crafts Film Trust, with the Title Insurance & Trust Company of Los Angeles holding the trust. A popular interest story runs through the production. Other branches of warfare also will be shown.

FILM EXHIBITORS OF MIDDLE WEST FEAR TAX RAISE

Business Not Up to Last Fall and Attendance Hard to Hold at Higher Prices; Some Anticipate Partial Closing, Others Get Outside Jobs

MOTION picture exhibitors of the Middle West look forward with dread to an increase in the war tax on amusements. Forty per cent of the motion picture theater business will be killed, they believe, if the tax is increased to 20 per cent. Small theaters will be driven out of business at once, and larger houses will suffer greatly reduced attendance.

Business this fall is good, but it is not up to last year at this time. An optimistic outlook into the future is impossible, say the exhibitors, with an increased tax staring them in the face.

"A higher tax on admissions, not mentioning the seat and other taxes, will make it necessary for us to raise the price of admission," said A. H. Blank, proprietor of the Rialto and Strand, the two biggest houses in Omaha, Neb., and large houses in Des Moines, Davenport and other big Iowa cities. "A higher tax will cut our attendance seriously. The expenses will not decrease; they will increase. In order to keep going we will have to increase our admission prices. An increase always means decreased attendance; thus our patronage will suffer still more.

"Small houses will be closed entirely or they will be compelled to close for all but one or two nights a week. The film companies will feel the blow, of course. We will be forced into longer runs."

The managers in Omaha held a meeting and discussed the situation but took no action, although the situation is precarious.

Omaha exhibitors have just been forced to meet union labor demands for an increase, for musicians, from $38 to $45 a week for leaders, and from $30 to $32 a week for side men. Operators asked for and were given an increase from $25 to $28. Stage hands were granted a $4 a week raise. Film is going up in price steadily, the exhibitors say, as is advertising of all kinds, and other costs of a theater.

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"Mystic Faces"
(Triangle—Jack Abbe)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Fascinating story."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Yano is a small delivery boy for his uncle, who keeps a curio shop in Chinatown in this drama. His loves are Tama, his sweetheart, and Bengi, his dog. Bengi is seized by dog catchers, but is rescued by Letty Stanford, for which Yano promises his fealty. Later Letty is kidnapped by Germans because of her war activities, and it is Yano who goes to her rescue and gets her free in spite of his diminutive size.

"Ashes of Love"
(Graphic—James K. Hackett, Effie Shannon)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Stars drew." "Fine picture."

SYNOPSIS OF STORY

This Ivan Abramson drama concerns the struggle Ethel made against a love for a young man because she had married a man older than herself in order to keep herself and mother in comfort. Her husband adores her, and although despising herself, she gives in to her love for the younger man and meets him clandestinely. Later she contracts pneumonia and dies. The shock affects the husband's mind, for he grieves so. Ethel's mother, in order to save his reason, tells him of her daughter's unfaithfulness. The discovery saves his mind, and "because he adored her, he forgave her and buried his pain in the 'ashes of love.'"

"Hobbs in a Hurry"
(Pathe—William Russell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A pleasing picture." "Decorated lobby to advantage."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This comedy concerns a lively young fellow, Hobbs, who is sent to New Mexico by his father to buy back a mine which he has learned since selling it is worth a fortune. Hobbs falls into a number of exciting adventures while on the trip. He also meets and falls in love with a charming girl whom he later marries. While regaining his father's property he untangles several intricate plots, but lives up to his name by doing it in a hurry.

"Such a Little Pirate"
(Paramount—Lila Lee)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Better than the star's first picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The heroine of this comedy-drama is Peggy Wolf, the descendant of a famous old pirate. Peggy's granddaddy owns a ship, *The Laughing Lass*, and he also has the location of a famous treasure tattooed on his chest. In order to find the treasure he is kidnapped by a villainous sailor, who means to steal the treasure. But courageous Peggy, with Rory O'Malley, a sailor lad who is in love with her, takes over *The Laughing Lass* and go in pursuit. The developments come in a fast and furious way, but Peggy and her crew rescue Grandpa finally and annex the treasure.

"The Forbidden City"
(Select—Norma Talmadge)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Talmadge enormously popular." "Satisfying picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling .....Good
Settings .....Good

SYNOPSIS OF STORY

This drama of Chinese life and morals begins when Wong Lee, a mandarin, learns of the secret marriage of his daughter, San San, to John Worden, an attaché of the American Consulate. The father is furious and spirits San San away, so that Worden loses sight of her forever. But she leaves a baby, Toy, who, when grown, escapes to Manila, where she joins the Red Cross. She, too, falls in love with an American officer. The marriage is forbidden by the Governor of Manila, to which post Worden has meanwhile been appointed. During a severe illness he is nursed by Toy, whom he learns is his daughter, so he brings about her marriage to the American and finds happiness for himself in her devotion.

"A Diplomatic Mission"
(Vitagraph—Earl Williams)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good type of photoplay." "Adaptable to any house."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Exciting
Acting .....Fair
Photography .....Fair
Technical Handling.....Fair
Settings .....Adequate
Moral Effect.....Good

SYNOPSIS OF STORY

This drama concerns Todd, who becomes entangled in a romance and a

Edward Earle brings along lunch for his canine friend in "Tobin's Palm," an O. Henry picture (General)

Constance Talmadge contemplates the gold slippers which are the subject of "Mrs. Leffingwell's Boots" (Select)

revolution at one and the same time, for he has fallen in love with Lady Diana, who is annoyed by a Prince whom Todd immediately beats up in good Yankee fashion. Then an uprising takes place among the natives on a German-owned island and it is all that Todd can do to quell it until American warships appear. Then, that trouble over, happiness at last is his, for Lady Diana consents to marry "her American hero."

"Hidden Fires"
(Goldwyn—Mae Marsh)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Marsh exceedingly clever in dual role."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting ..... Good
Photography .....Good
Technical Handling.....Excellent
Settings .....Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

Peggy is a newsstand girl who, because of a great resemblance, is called in to take the place of a betrayed society girl whose absence is killing the mother. Peggy thus feels the warmth of a mother's love and the joys of a rich girl's life. But later when she finds the real daughter ill and forsaken, she forces the man who betrayed her to marry the girl, and Peggy again takes up her old life at the newsstand, while the society girl returns to her proper station in life, married and happy, and so this drama ends.

"A Woman of Impulse"
(Paramount—Lina Cavalieri)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Cavalieri's beauty greater attraction than picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Good
Acting .....Good
Photography ..... Fine
Technical Handling.....Good
Settings ....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In the drama Leonora, the daughter of a poor lacemaker, is educated by a wealthy American and becomes a great singer. She marries Count Nerval, who has an extremely jealous disposition. Shortly after their marriage, Philip, a young American, enters Leonora's life, and his interest in her causes an estrangement between her and her husband, which results in a tragedy which clouds her career. It is finally cleared, however, and she is restored to happiness and her husband.

"Unexpected Places"
(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Seemed to satisfy."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story .....Fair
Acting ..... Fair
Photography .....Good
Technical Handling.....Fair
Settings .....Fair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This mystery drama concerns the adventures of Dick Halloway, a newspaper reporter, who masquerades as Lord Varden in order to get a story for his paper and to assist Varden. While playing his Lordship he comes in contact with villains of various kinds and finally outwits them, thus helping out Varden. He also meets and falls in love with Ruth, a distant cousin of Varden's, and finally obtains her consent to a wedding "very soon."

"The Temple of Dusk"
(Mutual—Sessue Hayakawa)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Sentimental story well done. Scenery and settings beautiful."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Fair
Acting ..... Good
Photography .....Good
Technical Handling..... Fair
Settings ..... Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The hero of this drama is Akira, a Japanese youth, who loves Ruth, an American girl, who has been adopted into his family. But she marries a man of her own race. Later she dies and entrusts to Akira the custody of her little daughter. The father marries again—this time a cruel, restless woman, who is unfaithful to him. When they move to America, Akira goes too to guard over the little girl. The second wife becomes involved in a clandestine love affair and her husband kills her. Akira takes the blame for the child's sake, and later, in escaping from prison, is wounded and dies at the side of the child he so loved and protected.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Battling Jane, Param.	(*East*) **Good**–Thoroughly enjoyable in every way.
Better Half, Select	(*South*) **Good**–Very good picture.
Border Wireless	(*East*) **Great**–Hart in an unusual role that appeals.
By the World Forgot, Vita.	(*East*) **Good**–Satisfactory picture.
Come On In, Param.	(*East*) **Great**–The audiences were delighted. (*Cent*) **Good**–Stars well liked. (*West*) **Great**–New type of war story. (*South*) **Good**–Clever picture. New stars well received.
Daughter Angele, Tri.	(*South*) **Fair**–Not much of a story.
Desert Law, Tri.	(*Cent*) **Good**–Richardson shines. Play not up to standard.
Embarrassment of Riches, Hodk.	(*Cent*) **Great**–Walker goes great in appealing play.
Eyes of Julia Deep, Amer.	(*West*) **Fair**–Poor story.
Goat, The, Param.	(*East*) **Great**–A fine beginning for a promising series of pictures. Stone bound to prove big star. (*Cent*) **Good**–Comment splendid. (*West*) **Good**–Story only fair. (*South*) **Good**–Picture not up to expectations.
Her Country First, Param.	(*East*) **Good**–Martin makes a great appeal. (*South*) **Good**–Interesting picture.
Japanese Nightingale, Pathe	(*Cent*) **Fair**–Lead not well interpreted.
Johanna Enlists, Art.	(*East*) **Good**–Excellent picture. (*Cent*) **Great**–A great picture. Pickford always draws. Proved a greater success than any picture made by star in recent years. (*West*) **Great**–Sub-titles half of show. (*South*) **Good**–War stuff not liked in program pictures.
Just For To-Night, Gold.	(*Cent*) **Good**–Star splendid. Packed houses. (*West*) **Good**–Sparkling with adventure. (*South*) **Fair**–Love and adventure well blended.
Kildare of Storm, Metro	(*East*) **Good**–Stevens does some excellent work. Great play. (*Cent*) **Good**–A picture of unusual merit. Baggott wonderful as Kildare.
Kingdom of Youth, Gold.	(*East*) **Good**–The star brings a touch of freshness and lovablness. (*Cent*) **Good**–Exceedingly human production (*West*) **Great**–Fine comedy. (*South*) **Fair**–Nothing unusual. Star very good.
Kultur, Fox	(*East*) **Great**–Timely play that interests the public. (*Cent*) **Good**–Picture not as strong as name. (*South*) **Good**–Powerful *expose* of German methods.
Laughing Bill Hyde, Gold.	(*East*) **Great**–One of the best pictures shown in house. Will Rogers immediate hit. (*Cent*) **Good**–Did fine business. (*West*) **Great**–Cast equals star. (*South*) **Good**–Rogers makes good.
Long Chance, Univ.	(*South*) **Fair**–Not much of a story. Keenan's work complimented.
Mrs. Leffingwell's Boots, Select	(*East*) **Good**–Constance Talmadge always a favorite.
Out of a Clear Sky, Param.	(*East*) **Great**–A typical Marguerite Clark with delightful charm. (*Cent*) **Great**–Clark always satisfies audience. (*West*) **Fair**–Picture drags throughout. (*South*) **Good**–Wholesome picture. Success for star.
Out of the Night, Sherry	(*Cent*) **Great**–Picture very pleasing. Fourth Liberty Loan Button admitted wearer free.
Pals First, Metro	(*East*) **Great**–Its original source proved good advertising. Picture pleased. (*Cent*) **Good**–Interesting story.
Prisoners of the Pines, Hodk.	(*East*) **Good**–Satisfactory picture.
Queen of Hearts, Fox	(*West*) **Good**–Entertaining picture.
Return of Mary, Metro	(*Cent*) **Good**–Satisfactory picture.
Secret Code, Tri.	(*East*) **Good**–Seemed to please. (*Cent*) **Good**–Audience well pleased.
Society Sensation, Univ.	(*East*) **Good**–Myers does another pleasing picture.
Soul Without Windows, World	(*Cent*) **Good**–Did splendid business. (*West*) **Good**–Fair story.
Sporting Life, Param.	(*East*) **Great**–Very big. Everything about the picture is considered fine.
Swat the Spy, Fox	(*West*) **Good**–Very good entertainment. (*South*) **Good**–Lee'children popular here.
Talk of the Town, Univ.	(*East*) **Good**–Adequate presentation of good story. (*Cent*) **Good**–Interesting story, well presented.
To Him That Hath, World	(*East*) **Good**–Popular star in good melodrama. (*Cent*) **Good**–A strong melodrama. Greatly appreciated.
Vive La France, Param.	(*Cent*) **Great**–Dalton very popular here. Packed houses. (*West*) **Fair**–Well put on, but subject stale. (*South*) **Great**–Dalton gains friends in this picture.
When a Woman Sins, Fox	(*Cent*) **Great**–Tremendous success. Could not handle crowds.
White Lie, Hodkinson	(*East*) **Good**–Drew good houses. (*Cent*) **Fair**–Story not convincing. (*West*) **Good**–Powerful picture. Star not very popular. (*South*) **Good**–Story fine, but Barriscale is slipping.
Wives of Men, Pioneer	(*East*) **Great**–Did a fine business. Star attracted.

FROM PRODUCER AND DISTRIBUTOR

INCE HAS PATRIOTIC PLAN TO SCREEN SOLDIERS' RELATIVES

Tried Out at San Diego and Worked Well—Thomas H. Taking Close-ups at Balboa Park and Getting Ample Cooperation

THOMAS H. INCE, producer of Paramount and Artcraft pictures, has a patriotic plan to place on the motion picture screens in American training camps and at Y. M. C. A. huts overseas, close-up pictures of relatives here of the boys at the front. This idea will be carried out by Mr. Ince, assisted by a complete motion picture organization from his studio and will offer another patriotic "bit" by this well-known producer.

The plan was tested at San Diego, Cal., and proved a tremendous success. At Balboa Park many thousand relatives of boys "over there" formed in line before the camera and presented their best smiles to be shown to their loved ones overseas. Newspapers, military and civic officials, gave the project their most enthusiastic co-operation.

In addition to taking pictures of the relatives and friends of those in service, Mr. Ince filmed many scenes that will cheer the local boys at the front. These will be edited with the close-ups so that the entire picture will be of great interest to those who will view it. C. Gardner Sullivan, chief of the Ince scenario staff, is writing the subtitles and Bert Lennon is in charge of general arrangements. J. Parker Reed, Jr., who has been associated with Ince for years, has charge of distributing the films among camps and particularly theatres and Y. M. C. A. huts behind the lines in France.

At San Diego, out of a population of 90,000, 30,000 turned out for the camera. The idea will be worked in other cities including the largest in the country. The scheme has been generally endorsed and the films will be donated absolutely free, even to expressage to New York and the Y. M. C. A. After the war Mr. Ince will ask that films be returned so that he can donate them to the cities in which they were taken, for preservation, record and showings in years to come.

ESSANAY NOW AIDS GOVERNMENT WORK

Binoculars to Be Made in Big Property Room—No Cessation of Picture Production

George K. Spoor, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the vast Essanay property rooms to Government work.

The company is turning out binoculars by the Spoor-Bergren optical laboratory system, a new method of making binoculars recently patented. The new binocular was submitted to Government officials and approved and a contract was let for their making at the Essanay plant.

. . .

A. Morris Greenblat Treasurer of Producers

Coincident with the first release of the Producers' Distributing Corporation, confining its activities to the distribution of big special productions at the fixed rental prices of $10, $20 and $30 per day, comes the interesting news of the active interest in the corporation of a group of Bostonians who will be represented in New York by A. Morris Greenblat.

Frank G. Hall, president of Producers, says Mr. Greenblat has been elected treasurer of the company, and will take an active interest in its affairs, making his headquarters in the New York office on the third floor of the Leavitt Building.

Evelyn Nesbit, in "Her Mistake," the first special picture under the new Hall plan, is now being prepared for release, to be followed by eleven more productions.

William Farnum to Make "Freedom" Scenes Here

Scenes for William Farnum's forthcoming picture will be made in New York. The feature is called "Freedom." It is understood both star and director, Frank Lloyd, will return soon to California, the purpose of Farnum in visiting New York being to see his wife, who has been ill. Mrs. Farnum is expected to return with her husband to California.

. . .

Anna Case's First Picture Ready

Anna Case, the Metropolitan Opera singer, the girl who has achieved success in the musical world by sheer dint of hard work, a fine natural endowment and high ambition, has finished her first motion picture. Made by the International Film Service Company, Inc., under the supervision of Julius Steger and the direction of Lucius J. Henderson, the filming of the picture was finished about a week ago, and since that time Mr. Steger has been cutting and titling the product. He now announces it will be ready for a first showing in about two weeks. Charles Richman is her leading man.

. . .

Laemmle in Watch Tower

Carl Laemmle, president of Universal, has arrived in Los Angeles from New York. He has assumed charge of Universal affairs from the little watch tower on the administration building.

B. A. Rolfe, President of Rolfe Productions, Inc.

"THE VOW" WITH SONGS

Baritone Ellis Sings "Eliland" to Adi Duam's Violin Obligato

At the trade showing of "The Vow" at Wurlitzer Hall last Thursday noon Raymond Ellis, a well-known baritone, sang the songs of "Eliland," of which the film is a picturization, to the violin obligato of Adi Daum. This is Hopp Hadley's new idea offering for first-class motion picture theaters, which he calls a Cinema-Song Recital.

"The Vow" occupies the screen thirty minutes. The songs are sung at intervals during the showing of the picture, the words of the singer appearing as subtitles and the action of the drama suiting the words.

. . .

Educational Finishing "The Romance of Coal"

Eductional's players have gone to West Virginia to finish taking "The Romance of Coal" picture, the closing scenes of which require mine atmosphere.

In the party are General Manager Hammond, William Parke, director, and the members of the company. Peggy Adams will be seen as Anne Blair. Miss Adams played opposite Richard Bennett in "The End of the Road," and also had a part in "The Spirit of the Red Cross," made for the $100,000,000 Red Cross drive.

. . .

O. Henry and Lewis Subjects for October

The October program of Broadway Star Features, produced by the Vitagraph Company for distribution by General Film Company, contains two O. Henry Stories and two Alfred Henry Lewis Wolfville Tales.

The featured players in the O. Henry Stories are Edward Earle and Agnes Ayres, while Patricia Palmer, the little Western ingenue, is again the lead in the Wolfville subjects.

EXHIBITORS' CONTEST PLANNED BY NATIONAL

Will Offer $1,200 in Prizes for Best Exploitations of "Romance of Tarzan"

First National Exhibitors has undertaken, by an offer of prize money, to stimulate the efforts of exhibitors in the line of advertising the "Romance of Tarzan," in the form of $1,200 in Liberty bonds as an inducement to put forth extra efforts on that production.

The contest has four principal divisions: Newspaper advertising, lobby display, newspaper publicity and novelty stunts, such as lobby displays and trick presentations. Theaters entering the contest are divided into four classes. One, seating 2,000 or over; two, from 1,000 to 2,000; three, from 700 to 1,000; four, from 400 or less to 700.

The conditions governing the contest for each class of theater are likewise specific.

Each class will have three prizes, one of $150, one of $100 and the third $50. The decision will be made by a committee of judges composed of one representative of each trade paper. The contest begins with the initial release of the "Romance" and runs until Dec. 30.

. . .

Many Touches of Realism in Cavell Subtitles

Many of the subtitles in "The Woman the Germans Shot," the Plunkett-Carroll production based on the murder of Edith Cavell, are taken direct from the documents relating to the case.

German brutality reached its lowest ebb in the execution of this English Red Cross nurse, and some of the statements made by Von Bissing, the German Governor of Brussels, to Brand Whitlock and others who pleaded for the life of Miss Cavell are amazing. When Mr. Whitlock asked for mercy for the nurse he was answered with the statement:

"The life of one German soldier is more important than the lives of all the English Red Cross nurses put together. I only regret that we haven't got four or five more old English women to shoot."

. . .

Blackton to Make No More Program Features

J. Stuart Blackton will make no more feature films to be issued as regular subjects on a routine program of releases. He plans to give his time to longer and more ambitious productions, handled under specially arranged distribution plans, presenting four and perhaps six superfeatures a year.

"The Common Cause," which he has just completed and has announced for release through the Vitagraph Company about Nov. 1, is the first of these specials. It is in seven parts and, under the auspices of the British-Canadian Recruiting Mission, presents a potent war theme.

EXODUS TO WEST COAST SCREEN STUDIOS HAS ALREADY BEGUN

Metro and Screen Classics Stars and Producing Companies First to Change Base of Operations

THE exodus of the stars and directors of the Metro Pictures Corporation to the Pacific Coast will begin at once. Richard A. Rowland, Metro's president, recently made a trip to California to study producing conditions, accompanied by Joseph W. Engel, treasurer of the corporation; James D. Rhodes of Pittsburgh, and Count di Cippico.

While in the West he completed arrangements for the removal of the Eastern plant to Hollywood, Cal., and the erection of extensive new studios at the West Coast location. By the end of fall most, if not all, of the Metro and Screen Classics, Inc., organizations will be making pictures in sunny California. Maxwell Karger, at present managing director of the Eastern studios, will go to California to supervise the entire Metro output.

Mme. Nazimova will be the first to go, as her new production, "The Red Lantern," will be begun in California in a few weeks under the direction of Albert Capellani.

Two other stars, Viola Dana and Hale Hamilton, will soon leave for California. Miss Dana will go at the completion of her next Metro feature, "Diana Ardway." Harold Lockwood and Emmy Wehlen will go West soon, while Ethel Barrymore, Emily Stevens and others will soon follow.

Mr. Baker, now production manager of the West Coast plant, will remain to work in co-operation with Maxwell Karger.

In line with the general movement of picture producers and their actors, allies and dependents to the West Coast for the winter, Goldwyn Pictures Corporation has closed a deal through Samuel Goldfish, for a large amount of space in the Triangle Studios, at Culver City, and about Nov. 1 Mabel Normand, Mae Marsh, Madge Kennedy, Geraldine Farrar and possibly Pauline Frederick will arrive there.

Tom Moore already is at work at the Metro Studio in Los Angeles, and Fox stars are preparing to leave New York.

METRO'S WAR POLICY

To Make Comedies Instead of Dramas Is New Rule

As a war-time relief, Metro has decided to provide the majority of its stars with comedies. Already two plays of this character are in production, and others are being prepared by the company's large staff of scenario writers for other stars. Each play will be a comedy, cheerful in tone and packed with action and wholesome pathos, it is stated.

The first of these, "The Spender," Bert Lytell's newest starring vehicle, is now being photographed at Metro's West Coast studios.

In line with this policy, May Allison's next picture will be a comedy, entitled "Thirty Days."

Houdini Breaks Own Record

Houdini has broken his own record in a scene of the great fifteen episode serial, "The Master Mystery." With three pair of handcuffs on his wrists, completely bound by heavy chains from his shoulders to halfway below his knees, his ankles encased in leg manacles, he was placed in an iron enforced heavy wooden packing-case, securely bound and hoisted out into the Hudson River. A strong current was running; the box tipped to one side, then immediately sank from view. In exactly thirty-two seconds Houdini appeared, swimming leisurely about. Not only did he break his own record by twenty seconds, but he performed the feat with a broken wrist.

"AMERICA'S ANSWER"

Is To Be Released on Favorable Terms for Exhibitors

Director Charles S. Hart, of the Division of Films, Committee on Public Information, has announced the coming release of "America's Answer," the second official war picture, under conditions that will make it possible for motion picture houses, large or small, to show it at a profit without the necessity of increasing their admission price. "America's Answer" will be released through the World Film Corporation. The date will be Oct. 28. The plan does not comprehend a percentage of the receipts, but a straight rental of 33 1-3 per cent. of the average daily business of the house, plus 25 per cent. increase for the additional business that a Government picture insures.

* * *

Hearfield, International Man, Faces Death with Camera

When the explosions in Jersey were popping last week William Hearfield, one of the most daring of the motion picture photographers on the staff of the International Film Service, was the first to reach Perth Amboy, as far as he could go by train. In an automobile he finally reached the scene of the explosion, shortly after midnight. From then on his experiences were harrowing.

With shells exploding about him, Hearfield began filming the munitions explosion. Just when he was congratulating himself on what were to be the greatest motion pictures ever made, a shell came hurtling through the air and landed on his camera, smashing it beyond repair and throwing him into a ditch.

Hearfield, with a new camera, made his way back to the scene of the explosion, crossing the wooden bridge leading to the plant. Every few minutes a blast went off and the rocking of the bridge threatened to throw Hearfield into the water below. Just as he had completed a scene a three-inch shell fell on the bridge, but failed to explode. Hearfield was severely shaken.

WHAT WE DO TO WIN THE WAR AT HOME

Widespread Activities of Our Populace Toward Beating the Hun Shown by Pathe in Series

It is a striking change to turn from the great battle front in Europe, where men are dying and performing prodigies of valor, to look about here in America and realize how the widespread activities of man, woman and child are so being directed that the war may be won.

These things will be shown in a series distributed by Pathe, the result of an arrangement made some time ago by the Division of Films, Committee on Public Information, with Pathe for production of a series of one-reel pictures from scenarios furnished by the committee, to be known as "Winning the War" series, showing the tremendous home activities directed to this purpose.

The first of these is scheduled for release the week of Oct. 20, and is called "The United States Boys' Working Reserve Solves the Great Farm Problem." The spirit that animates these youngsters is clearly apparent. They are a healthy, happy lot, and one realizes that it is just the sort of spirit moving them in their occupation, far from the firing line, by which the war eventually will be won.

* * *

Two Pictures of "Shoulder Arms"

In preparing Charlie Chaplin's latest picture, "Shoulder Arms," enough was cut out of the story to make the nucleus of another picture, and this will be done. At a pre-view before Los Angeles critics it was pronounced the greatest screen comedy ever made. Despite its comic character, it has a deeper note running all through, so that one feels the seriousness of the war spirit even while laughing at the drollery of the thing.

Chaplin is at Catalina Island, thirty miles from Port Los Angeles, resting up from his strenuous labors and already planning on his new picture.

Norma Talmadge in a frightened and perplexed moment in "A Tale of the Forbidden City" (Select)

Dorothy Dalton as a Red Cross nurse in "Vive la France" (Paramount) takes the children to safety

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PICTURE ACCOMPANIMENT

Opera Music Not Always Appropriate for Feature Like "The Forbidden City"—Hadley's Combination

BY MONTIVILLE MORRIS HANSFORD

THE PROGRAM used by the Rivoli Theater last week for Norma Talmadge in "The Forbidden City" brings up once more the old question of using familiar music, taken in the present case from "Madam Butterfly," for a picture built upon a similar plan. "The Forbidden City" smacks just a little of John Luther Long's famous story, and just enough to lure any one into using themes from the opera for its presentation. I don't claim that this is a mistake, but I do question whether it is the wisest thing to do. Norma Talmadge's latest picture is a distinct performance, and does not need Puccini's music to bolster it up in any part.

It seems to me, then, when a picture is of such excellence it ought to have a score arranged that would not recall familiar operatic scenes. This is not felt so much in the case of a comedy or farce work, as in the late picture of Fred Stone, where melodies from his old musical comedies were played for the picture. But in the case of a dramatic feature it is not safe to ask the musical part of the audience to think of Madam Butterfly while trying to follow Norma Talmadge.

This point was brought up by Mr. Spitalny a few weeks ago, and at that time I was scarcely in favor of his argument, but I had in mind a love theme only, not a whole selection from the opera. If I were well acquainted with the "Mikado," for instance, I would not wish to hear its tunes played while I was watching an up-to-date motion picture play.

Music-Picture Combination

Hopp Hadley has been at work on a musical scheme which will come as a novelty upon some of our musical directors. He is combining music with pictures in such a way that one completes the other. For material he has gone to the various song cycles, which are usually composed in sequence style, giving an almost complete story in four or five songs. Sullivan's *Lost Chord* was his first production, and his latest effort is the *Eliland* of von Fielitz. Mr. Hadley has renamed the cycle. He says:

"The first Cinema-song cycle is 'The Vow.' The song cycle *Eliland*, which it illustrates, is too well known to need any introduction. Its worth as a musical composition has long been recognized, which accounts for the fact that it was selected for motion picture treatment. The picture is practicable from the theater standpoint in every way, although, of course, it is only suitable for first-class houses. I had the pleasure of showing it to David Bispham, William G. Stewart and several other prominent artists recently; and the noted baritone, Raymond Ellis, will sing the solos for its initial presentation. I think the picture is worthy of the beautiful music, which is really a part of it. Herbert O. Carlton is responsible for the camera work, which is as fine as I have ever seen. It runs just thirty minutes, and will be offered as a novelty for theaters featuring their music, and also for use as a concert number. I believe it will mark the introduction of motion pictures into the concert world."

Has Great Possibilities

This line of work has great possibilities, and is nothing more nor less than a try at bringing music and the film into a closer relation. As music is the essential expression of the picture, Mr. Hadley evidently said to himself, "Why not begin that way?" It would be quite possible to give the main scenes from operas with a full quota of singers, a prediction that I made long ago in these columns. If Mr. Hadley follows up this line, I hope to see in the future Lehmann's "In a Persian Garden" filmed and sung. There is room in this cycle for all manner of scenic effects of the Oriental type; in fact, there would scarcely be a limit to the time and expense one might put on this story of Omar. As for this form of art entering the concert field, as Mr. Hadley suggests, I do not think that probable, as the picture will always be the essential thing, and that is for the theater; and besides, the concert halls are rather limited and might spoil the picture. And when I say I would like to hear the cycle by Lehmann given, I mean as a picture, with the music sung, and not as a concert number, which is different.

Music Good for Films

It was a good thing that music was already here when the films came along. Otherwise they would have had a hard time of it. Arts mature upon each other. Music will drag the films into the paths of beauty and righteousness, if they don't watch out. When the box-office subsides a little, the people's needs may stand some chance, and pictures may be produced for the great pleasure of giving out something that is worth while; and I'll bet it will pay when it does come to pass. Following song cycles with pictures cannot be such a blood-and-thunder business; there can be very little gore started in such scenes. The songs are mostly of beauty and aspiration for better things. If old man film can be dragged along that straight and narrow way, it will be something accomplished, and music will have done her duty to the younger art.

Washington Director's Views

Daniel Breeskin, leader of the orchestra at Moore's Strand Theater, Washington, has some pertinent things to say about the work of the motion picture player. Mr. Breeskin is a composer of note and director of music for all the Moore theaters. He writes:

"Accompanying the pictures is a distinctive field, whose artistic side has been but recently developed with the big productions of the present-day screen and the consequent attendance of cultured audiences. I find it an interesting, sometimes an exciting, game, for the orchestral director must have quick wits and a big repertoire. He must be able to feel the pulse of his audience and the pulse of the picture. With the frequent change of photoplays, and the small opportunity of studying their needs, one must be able to act quickly and correctly.

"I make it a point to view the productions twice in making selections and testing their fitness. I have a large library to select from, something like five hundred compositions, and if I need others, Mr. Moore allows me to purchase what I wish. The first thing that determines the kind of music I use is the country in which the photoplay scene is laid. If American, the compositions in the main will be American or those thoroughly familiar to Americans. If the plot is Spanish, the music will be Spanish; if French, compositions of that character will prevail; if Irish, melodies from Ireland will be the keynote. In this manner I catch the atmosphere of the production, and at the same time put my audience in the same atmosphere. Many productions will be laid in two countries, and I must be ready to change with this change.

Arranges Own Scores

"In arranging my own score for 'To Hell With the Kaiser,' it was necessary that German music should predominate. Parts from no less than twenty compositions, varying from operas to folk melodies, were used. This does not include the American airs and patriotic selections that were interspersed at crucial points. A quick change of music often creates a climax more striking than the scene. It is just these points that the conductor must be able to grasp. I arrange my scores continuous, harmonizing from one selection to another, if necessary. There should never be a break in the playing, no more than there should be a break in the picture. When the music ceases there is a feeling among the spectators that something has suddenly dropped out of the production, as it were. The accompaniment is the background, a support for the scene, and when this is broken the production loses a certain part of its foundation.

"Orchestra men for picture playing should be good musicians, ready to read quickly, change quickly, fit into emergencies and play artistic music as well as popular. Such a class of men I have under my direction. I am a believer in introducing new music."

PROF. HENRI KEATS

Popular Organist of the Isis Theater, Denver, Colorado

STRAND NEW YORK

Ladies' Quartet a Treat in Old Songs Before Handsome Drop

Manager Edel gave his patrons a treat last week in his special presentation of the Strand Ladies Quartet. These singers, always popular at the Strand, gave a group of old songs: *My Old Kentucky Home*, *Carry Me Back to Old Virginny* and *Swanee River*. They were costumed in Colonial style, period of '61. A handsome drop had been specially designed for these songs, showing an actual Swanee River. At the last song the stage darkened into twilight, the moon rose, and a steamboat appeared on the river, wending its way through the moonlight. This was one of the best things Mr. Edel has done, and the songs went with ten times the effect of straight singing. Carl Edouarde, director of the Strand Symphony Orchestra, gave selections from *Pagliacci* as the overture, and an interesting item was the organ number, Guilmant's *Third Sonata*, played by Ralph Brigham and Herbert Sisson. Alys Michot sang the *Gavotte* from *Manon*, Massenet. The feature, Madge Kennedy in "The Kingdom of Youth," was given a light musical setting by Mr. Edouarde in perfect keeping with the subject.

. . .

FRISCO—CALIFORNIA

All Tastes Suited in Program of Heller's Symphony Orchestra

Herman Heller, conducting the California Symphony, will offer on next week's program selections from "You're in Love," by Friml; cornet solo of Gounod's "Berceuse" by Alfred Arriola, and a special jazz orchestration of Lee Robert's "Smiles," arranged by Mr. Heller. Edward Benedict, organ master, will offer Al Jolson's "'N Everything" and Kummer's "A Wonderful Thing." Ernest P. Russell, assistant organist, will offer "Roses of Lorraine," by Walter Smith.

RIALTO—NEW YORK

Jeanne d'Arc Aria, Fortune Teller and Triumphal March Pleasing

The best orchestral number on Broadway last week was the *Capriccio Espagnol*, Rimsky-Korsakoff, played by the Rialto orchestra under Hugo Riesenfeld. This number was well worth a trip to the theater, and the orchestra had to respond by rising to the generous applause at the end. Annie Rosner sang the *Jeanne d'Arc* aria of Tschaikowsky with a wealth of tone and style. Music for the feature consisted of several salt tunes, *Over the Ocean Wave* and the like, suggestive of the tone of the picture. Selections from *The Fortune Teller* were played as a lighter number by the orchestra, and Arthur Depew played Lemmen's *Triumphal March* as the organ solo. The scenic, "On Caribbean-Lapped Shores," was set with several fine selections from the lighter composers: Chaminade's *Serenade* in D, and the favorite *Serenade* of Pierne. These fitted the scenes well and pleased the audience.

* * *

LOS ANG'L'S—GRAUMAN

Violinist and Tenor Carry the Week's Musical Honors

Elsie Ferguson in "Heart of the Wild," the feature, was well received.

The singing of popular songs by the audience continues, accompanied by the orchestra. "Over There" and "My Belgian Rose" are the favorites with "Just Like Washington Crossed the Delaware," and "K-K-K-Katy" second. "Joan of Arc" was given by the orchestra.

Leader Jesse Crawford, the organist, is introducing a new song, "Aloha, Soldier Boy," a Hawaiian patriotic song, which does not equal the charm of most Hawaiian songs, the music and words being commonplace.

Helene Mountain, violinist, does a special number in an Italian street set. She plays "Chiribiri" and "The Humoresque," accompanied by a second violin and flute, and gets over pleasingly. Signor A. Arizoni, the tenor, scores with the Aria from "Pagliacci" in a suitable stage set.

* * *

BUFFALO—HIPPODROME

"Smiles" for the Feature with "Sunny South" Overture at Intermission

At Shea's Hippodrome this week Fairbanks' "He Comes Up Smiling" is the feature, and Manager Franklin is giving the picture an excellent presentation, while the musical setting arranged by Alfred Moulton leaves nothing to be desired. "Smiles" is used as the theme, and among the numbers played by the 30-piece orchestra are "Tales From the Vienna Woods," "Tete-a-Tete," "Heart Wounds," "The Tempest" and "The Vampire." During intermission the orchestra plays as an overture "Sounds From the Sunny South," during which a stirring stage setting, conceived by Mr. Franklin and entitled "The Hun in the Air," is unveiled. The setting shows an American aviator hitting and causing to plunge to earth a Hun machine. The Allied Nations War Review is shown to the accompaniment of parts from the "1812" overture. Mack Sennett's new comedy, "The Sleuths," has selections from "Hitchy-Koo."

RIVOLI—NEW YORK

Exceptionally Brilliant Program Included Cathedral Scene with Monks Singing

The Rivoli program last week was particularly noted for its artistic continuity, welded together by the magic of Manager Rothapfel. A novelty was introduced at the very beginning of the program. Instead of the regular overture, the curtain opened on a cathedral scene, designed by John Wenger, disclosing a monk in reverie; three others were in the background. The organ played a chime prelude and went into the *Lost Chord*, which was then sung by the monks—the Rialto Male Quartet. This seemed to give a better start to the show than the usual overture, perhaps from the novelty of the change. Erno Rapee directed the orchestra through *Les Preludes*, Liszt. The scenic, Indian Scenes in Mexico, was set with excellent numbers with the true Spanish and Indian flavor. The feature, Norma Talmadge in "The Forbidden City," was given a special prelude composed by Mr. Baron, first viola of the orchestra. For some reason or other this gentleman's name was not on the program, but it should have been, for his composition was a gem. This prelude was, of course, Chinese, and prepared the audience for the picture. Much of the music from *Madam Butterfly* was used in the feature. The orchestra also played Lake's *In a Bird Store*, a very humorous imitation of the store's stock waking up in the morning. Professor Swinnen played *Fanfare*, by Allan, as the organ number.

* * *

SALT LAKE—AMERICAN

A New Soprano and Liberty Bond Numbers the Novelties

Music was prominent in the program at the American, a special attraction being a fresh young lyric soprano, Zenna Morris, who sang "The Song of the Soul" and "God Be With Our Boys." The organ program was specialized by three Liberty Bond numbers by Henry Spiller, "What Are You Going to Do to Help the Boys," "For Your Boy and My Boy" and "A Mother's Liberty Loan." Director Ollie Smith's orchestra for "Laughing Bill Hyde" played an overture from "The Merry Wives of Windsor," an allegretto by Beethoven, Herbert's "Love Theme," from "The Fall of a Nation" and De Bussy's "Reverie." For Louis Glaum in "The White Lie," special musical numbers were "Scenes Picturesque," Massenet, Brahms' "Three Songs," Dvorak's "Gipsy Song" and the Raymond overture.

* * *

PERSONALS

Henry Spiller, San Francisco Exposition gold medal organist, who masters the large pipe organ at the American, introduced a special Liberty Loan chorus, offering "For Your Boy and Mine," "A Mother's Lullaby," and "What Are You Going to Do to Help the Boys?"

Eddie Horton replaces Milton Charles at the San Francisco Strand Theater organ.

C. Sharp Minor, organist of San Francisco's Rialto Theater, is to join the army. His successor has not been named.

MUSIC SUGGESTIONS FOR FEATURES

"The Return of Mary"

Open with a slow, expressive nocturne.
Title: A man crushed by sorrow: a little livelier.
T.: She thinks she's my own child: sinister.
T.: You mustn't call me Daddy: slow lyric.
T.: My boy, this is all rot: an intermezzo.
T.: The Commencement Ball: a waltz.
T.: Don't be selfish, boy: a one-step.
T.: The clemency of the Governor: a gavotte.
T.: A game of bridge: dramatic.
T.: Jack, I must see him: intermezzo.
T.: At the breakfast table: dramatic.
Follow with dramatic and agitato to
T.: I knew I couldn't love, then soft intermezzo.

"The Man from Funeral Range"

Theme required: Love's Old Sweet Song, Molloy.
Open with a patriotic piece, minor.
Title: Budlong's grubstakes—dramatic.
T. From the desert—a soft waltz.
Girl sings—follow with theme to action.
T. You are making—dramatic.
For cafe scene—lively with action.
Webb and girl in front of home—theme.
T. Come along with—dramatic.
T. Morning revealing—misterioso into dramatic.
T. The story of the—soft minor.
Webb kisses girl—love theme.
T. Budlong's attorney — dramatic.
T. I did—pathetic, slow; then into love theme.

"Unexpected Places"

Use a theme of light comedy character.
Open with a march, lively.
Title: At one of New York's, agitato.
T.: Here's a peach of a yarn, theme.
T.: Dear English relative, a waltz.
T.: One-half American, theme.
Dick enters room, agitato.
T.: Great story, but I'll send it, intermezzo.
T.: There's a chance those papers, agitato.
T.: It's nothing, theme.
T.:: Your wife has just arrived, agitato.
Follow action with hurries, agitatos and dramatics, to
T.: I want to marry, then theme to end.

"The Temple of Dusk"

Japanese character throughout, if possible.
Open with love theme on Japanese scale.
Title: Edward Markham, change to neutral theme.
T.: Two tiny hands, love theme.
T.: The years pass: neutral.
T.: The dawn of another spring: a Japanese dance.
T.: And she promised to love, rather dramatic.
T.: Never must prison disgrace, love theme.
T.: And Akira goes, neutral, elegie.
T.: The Law of Compensation, very pathetic.
Work up to climax with action.
T.: Into the Temple of Dusk, theme to end.

"The Eagle's Mate"

Love theme suggested: Longing, Huerter (Boston Music Co.).
Open with moderate waltz.
Title: I vowed I would never lift—rather dramatic.
T. The return of the Eaglet—slow minor.
Clan waiting—theme.
T. The audacity of Eagles—rapid descriptive.
T. With the return—a slow waltz.
T. The Eagle's prey—theme.
T. I'll not drink that toast—agitato.
At Anemone and Lancia—theme.
T. Anemone is lost—an intermezzo.
T. Latent—a soft march.
T. Eager for enormous ransom—rather dramatic.
T. Lancia decides—theme.
T. Fisher turns traitor—rapid movement.
Anemone enters cabin—theme to end.

"Mrs. Leffingwell's Boots"

Open with a good stirring march.
Title: But on this particular day—a waltz.
T. Aleck, having tied up sister Mabel—a galop.
T. The conquering hero—an intermezzo, rapid.
T. Is poor Mr. Leffingwell? a serenade.
T. I know you are there—agitato.
T. As the days go by—slow romance.
T. So, while Mrs. Brown—storm furioso.
T. Mabel, does this mean? a romance.
T. Can't get home—a galop.
T. Aleck's little idea—misterioso.
T. Oh, I'll mount guard — a gavotte.
T. He did it! rapid to end.

"Mirandy Smiles"

Love theme suggested: Melody, Friml (Schirmer).
Open with 6-8 intermezzo.
Struggle on stage—agitato.
Miss Martin and piano-player—theme.
At Scrubwomen—an intermezzo.
Title: Sunday morning—neutral, bright.
Following singing with hymnal style.
T. The next morning—theme.
T. Afternoon finds the—minor mood.
T. Later Mirandy goes—light polka.
T. Howe'er we ever—love theme.
T. The young rector — light polka.
T. And so presently—wedding scene, bright march.
T. Later, the feast—a waltz.
At close-up, theme to end.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

METRO STUDIO "CUFF NOTES"

Little red-faced, round-faced man—round face like a period—that's the first human countenace you spy—and like a period he's a full stop, too, when you try to get into the Metro studio, 'cause he's the doorman. Of course you only see his face, but there's something about that face makes you sure he has strong, hairy arms, and you pause. But if you have the right sort of name—there are only two or three right sorts—you get in.

The first thing that takes your eye on the stage is a soldier—an aviator. Not a mere "prop" soldier this either—Eugene Pallette, who has dropped in (good joke that, aviator dropped in) to see Bert Lytell, and has been grabbed off for atmosphere. Used to be an awfully bad man in the films, y' know.

Bert Lytell is leading a double life—playing "Faith" in the morning and "The Spender" in the afternoon. So's Rosemary Theby, his leading woman. In the morning she's a school teacher and nice, and in the afternoon as a vamp she absolutely ruins him. "Who could vamp in the morning, anyhow?" she asks.

Over in a kitchen scene, May Allison's golden head is bobbing, scrubbing floors in "Thirty Days" and a silk dress! She giggles and gets all broken up—feet and feet of films all ruined! Reason? Black mammy in scene, supposed to say, "I don't scasely know Marse John, he ain't nuffin to me!" gets rattled and says instead, "No, miss, dey—dey ain't nothin' between Marse John and me!"

. . .

Now Lieut. Archambaud

George Archambaud, who directed "The Maid of Belgium," "The Cardinal" and many other World Peerless productions, is now a Lieutenant in the Field Artillery. Lieutenant Archambaud enlisted as a private only a few months ago and rose from the ranks.

Lucy Forgot Her Car

Lucy Fox finished the first episode in "Why I Would Not Marry" and her director, Richard Stanton, handed her the script for the next, which called for a number of emotional scenes. Later, while at tea in the Biltmore Hotel, she became absorbed in the script. After tea she called a taxi and rode home, still studying her part. About 2 A. M. Miss Fox cast the scenario aside and called her maid and said: "Marie, 'phone the Biltmore Hotel and get word to my chauffeur that he need not wait any longer." Evidently the luxury of an auto is nothing in Lucy's young life compared to her career as a leading lady in Fox productions.

. . .

Bill's Strenuous Day

"Smiling Bill" Parsons is indefatigable. At 8 o'clock on any morning one can find him at his office, and while he's making up he is also rapidly dictating to his secretary. When Director Chaudet gives an order to leave for location at 8:30 in the morning that means William too, and he finds himself with about fifteen minutes a day to devote to his correspondence and the business of the studio. Bill says his smile will become rather wan if Production Manager Bernstein doesn't hurry home from New York to take some of the work off his hands.

. . .

Austen Joins the Engineers

Leslie Austen, Fox leading man, is a member of the Twenty-second Engineers, N. Y. N. G. At the time he enlisted the recruiting officer asked: "What does an actor know about engineering, such as trench digging?" Austen replied: "Did you ever see 'Hamlet'? Remember the grave-digging scene?" The recruiting officer pointed to the dotted line and said: "Sign here." Mr. Austen was formerly a Broadway star. He is at present leading man in Harry Millarde's latest production for Fox, "A Stitch in Time."

LITTLE TRIPS TO THE STUDIOS

At the Paragon Studio—Emile Chautard, directing Elsie Ferguson in "The Green Orchard," is getting about with the aid of a cane. He seemed to forget his lame knee as he proudly told us of his stepson, George Archambaud, who has won a commission in the army. Needed no introduction to such Famous Players as David Powell, Courtenay Foote and Frank Losee. Charles Maigne called us aside and whispered a suggestion for a good story; Charlie was formerly a war correspondent. It seems that Director John S. Robertson has succumbed to the lure of Broadway and was seen chasing chickens in the vicinity of Coytesville recently. Mr. Robertson failed to see the joke, as the chickens were being used in a barnyard scene. Several escaped and someone has to pay for them.

At the Fox Eclair Studio—We enter and Karan Markham, scenario writer, informs us that Charles Brabbin is producing "Buchanan's Wife." The stage is set for an elaborate banquet, all there from soup to nuts, including champagne. Introduce ourselves to William Fried, busy with megaphone telling "the guests" how to conduct themselves at a millionaire's table.

Virginia Pearson, playing the title role in "Buchanan's Wife," has just informed her lover of her marriage. Mr. Brabbin says "Cut," and the scene is finished; leading man arises from his knees, tears in his eyes, and shows the effect of a heavy scene. But he lights a cigarette and walks from the set quite unconcerned, for Victor Sutherland has been "vamped" by the best vampires in captivity, having played Paul in "Three Weeks," "One Day" and "His Hour," as well as playing opposite Virginia Pearson in seven screenings of that most famous of sirens. His wife, Faye Cusack, has returned to vaudeville, so he may go to Camp Zachary Taylor.

Busy Charles Ray

Charles Ray has completed his latest Paramount feature, temporarily called "Dreamy Dub," and has gone to Riverside, California, to spend a few days before commencing work on his next story. Charlie thought he ought to go away for a few days while he can, because he expects to use up every minute of his time when he returns between his next film and work for the Fourth Liberty Loan.

. . .

Concert Tour Rejected

A Chicago opera manager offered Dolores Cassinelli, featured in Leonce Perret's production, "Lafayette, We Come!" an opportunity to return to the concert stage. Miss Cassinelli refused the offer, preferring to continue appearing before the camera, and thus explained the reason for her refusal: "I gave up my concert career about a year ago because so many of my friends urged my return to motion pictures."

. . .

Mix's Tony a Real Star

Tom Mix is trying hard to do his bit to help Uncle Sam lick the Kaiser. Besides helping the soldiers and sailors by putting on rodeos whenever he has the time, Mr. Mix has had his horse Tony perform at many places in southern California for the benefit of the Red Star organization. Tony's exhibitions have gathered in over $1,000, and it is said that he will be given to the Red Star organization and sent abroad to perform his tricks in France. Tony is really a star performer.

. . .

Leatrice with an "L," Please

Leatrice Joy, who plays a prominent part in support of J. Warren Kerrigan in "Three X Gordon," objects to the liberties motion picture editors take with her name. They think the L should be B and bill her as Beatrice. Leatrice is her name in the family Bible and Leatrice it must be she avers.

Josie Sedgwick, appearing in Triangle Western pictures

Enrico Caruso, famous opera star, who is now appearing in Artcraft pictures. He formally opened the National Motion Picture Exposition at Madison Square Garden last Saturday night

Winifred Westover, leading woman in William Russell's productions

SHE WAS NOT A SPY—

She was not even accused of being one. But when Brand Whitlock pleaded for her life, he was answered in words that will ring forever as a trumpet call for vengeance:

"I am only sorry we haven't got four or five English women to shoot!"

The story of EDITH CAVELL, the British Red Cross Nurse whose shooting inflamed the world, has been told in all its dramatic realism by

Anthony Paul Kelly

in

"The Woman the Germans Shot!"

Marking the motion picture debut of

JULIA ARTHUR

as

EDITH CAVELL

Supported by CREIGHTON HALE and a distinguished cast including

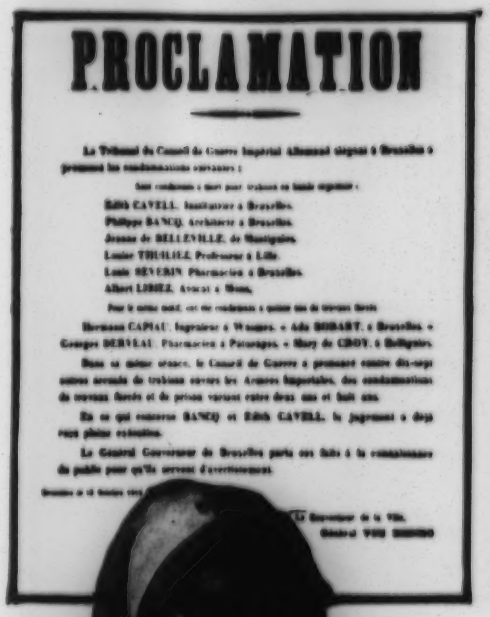
William H. Tooker — J. W. Johnston — Joyce Fair
Paul Panzer — Sarah Alexander — George Majeroni

Directed by

John G. Adolfi

Produced by

Jos. L. Plunkett and Frank J. Carroll
220 W. 42nd St. New York City



When I Come Home!

WHEN I come home, and leave behind
Dark things I would not call to mind.
I'll taste good ale and home-made bread,
And see white sheets and pillows spread.
And there is one who'll softly creep
To kiss me, ere I fall asleep
And tuck me 'neath the counterpane,
And I shall be a boy again

When I come home!

WHEN I come home, from dark to light
And tread the roadways long and white,
And tramp the lanes I tramped of yore,
And see the village greens once more,
The tranquil farms, the meadows free,
The friendly trees that nod to me,
And hear the lark beneath the sun,
T'will be good pay for what I've done

When I come home!

LESLIE COULSON
(Killed in Action, Oct 7, 1916)

"T'will be good pay!" It is the only reward they ask—these fighting men of ours—to come home, victorious. It is the debt we owe to bring them home victorious—can we pay it in full? No. But we can do all we can do.

Save and try in some small way to pay our debt to those who have fallen. Save honorably—make a religion of it—nothing we can do today here at home touches so closely the ***heart*** *of* ***life.*** *For saving saves life. Bonds save life. If you buy greatly you will help some strong, clean American boy in whose heart is ringing the words "when I come home"—really to win through—to return to us—a victorious crusader—a mother's son—alive and well and home again!*

Buy Liberty Bonds to your very utmost!

LIBERTY LOAN COMMITTEE
Second Federal Reserve District
120 BROADWAY, NEW YORK CITY

This Space Contributed to the Winning of the War

Is the Player a Patriot?

(*Continued from page 573*)

minute of it. . . . They are so enthusiastic and so human. It is so big and marvelous that I feel awed, and wish I could stay until the drop of the hat. I have sung in motor camps, huts, bakeries, hospitals and even at the bedsides of the boys, one at a time, everything from grand opera to 'Tickle Toe.' . . . Such a spirit. They want to get right out of bed and go back at the boche."

. . .

OR THIS from Sergeant Harold Vermilye: "Probably you good people at home don't know what a boon this sort of thing is. . . . When Mr. Cressy told us that they were merely the advance guard of a mighty army of real American actors, and explained about the meeting at the Palace, the men yelled."

Or this from the director of entertainment in the sixth region, L. E. Goodwin: "When they enter a division the general makes special plans for the men for the entertainment, gets the band and has a stage erected in the most convenient gathering place. . . . They have played to 20,000 people in one day. . . . One captain made the statement to the party after the performance: 'You cannot realize what this has meant to our men,' and because of his feelings was unable to go on."

Or Erminie Whitell's declaration that: "Since the day I left New York this whole affair has been one glorious experience. We couldn't buy it were we worth a million dollars. . . . I must close now as we are to drive a good many miles tonight and play in a big market place to hundreds of our boys. God bless them! I wouldn't change places with any one in the United States this minute!"

. . .

AND FINALLY I should like to shout at them with all the lungs of all the Liberty Loan salesmen:

"Men, Men—and Women, too! How are you going to feel when these boys come back and go to the theater and fail to recognize you as among those who came to them when they needed you and called to you?

"What are you going to say to them? What hole are you going to crawl into when some of the least important members of your company come on in a perfect riot of applause because they were over there, because they went through, and you sneak on through an awesome silence because you had the great chance and didn't take it?

"And don't think you can wait until next spring, when your season's closed, and still salve your conscience.

. . .

"NOW is the time for you to be of real service. 'In the trenches by Christmas!' is the league's newest slogan. Help them make it good!

"And the bigger you are the quicker you should answer. So far it's the comparatively little fellows who have gone over, and they are doing wonders. But it is you more fortunate players the boys know as old friends who will seem most representative of the tie that binds them to us. Think that over. And, goshding it, stand up and be counted for what you are—the most loyal supporters of the most loyal soldiers on top of this earth!"

NEW ACTS OF WEEK

(*Continued from page 584*)

"Fashions a la Carte"

Although "Fashions a la Carte" is evidently designed primarily to please the feminine equation of audiences, there is plenty, and over, that will interest the other half. The adeptness with which the coutourier affixes fragmentary pieces of fabrics to softly draped gowns, changing their character entirely, would fascinate members of either sex with artistic perceptions. During the gown-creating process the model not occupied sings. One shouldn't, nor is the effort of the other essential to the success of the act, although her voice attests an attempt at tempo and tone. However, it must be admitted that it is a rather difficult task to secure young women with good figures, good looks and good voices. The Broadway managers have pretty well cornered the lot.

. . .

Songs Predominate on Big Cincinnati Bill

Popular songs predominate on the new bill. The Seebacks, in an act built around bag punching, opened with "I Miss that Mississippi that Misses Me," "Smiles" and "How's Every Little Thing in Dixie?"

Charles and Henry Regoletto have an imposing act called "Around the World." They are assisted by the Swanson Sisters, who score in "Smiles."

The Four Haley Sisters formed a girl quartette that seems irresistible. Among the songs they put over big were "Rock-a-Bye Your Baby with a Dixie Melody," "Oh, How I Wish I Could Sleep Until My Daddy Comes Home," and a couple of manuscript songs, "Cotton Pickers" and "In San Domingo."

. . .

Amoris Sisters Are Liked in Los Angeles

Fluff and froth characterize the new Orpheum bill. Therefore it's really an ideal hot weather show. Robert T. Haines & Company in "The One Way Out" offered the one serious offering on the program.

The Amoris Sisters, billed as "Those French Girls," scored a tremendous hit by their beauty, cleverness and daintiness. They sang and danced with much pep, finally metamorphizing into trapeze artist and clownette. Their songs included "True Love," "Cindy," "California and You," "Strutters' Ball" and a French song nicely done.

. . .

Jos. E. Howard in Buffalo

Joseph E. Howard headed the bill at Shea's with his Songbird Revue, with Ethlyn Clark and a company of twenty. "Somewhere in France Blooms a Lily" and "We'll Soon Be Coming Back" scored big. Leo Beers sang "I Would Rather Be a Colonel" and told crisp stories. Armstrong and James, in a minstrel act, got a big hand with "I Wish I Could Sleep Till My Daddy Comes Home."

. . .

De Long Sisters Denver Hit

A No. 3 act walked off with the honors in the face of two headliners at the Orpheum for the double reason that it was a good act and that the De Long Sisters are natives of this city.

PICTURE PERSONALS

WALTER MORTON, who is an old hand in the moving picture business, is billeted overseas as a secretary with the Knights of Columbus. Starting ten years ago with Edison, he played leads for Horsley before the days of Universal, and directed for that company, Pathe Freres, Kalem and General, for the latter the "Daughter of Uncle Sam" serial. He also was a leading figure in A. H. Woods' companies for several years.

C. ARTHUR PFEIFFER, just because he is an American citizen and because he utterly despises anything the least bit Teutonic, has decided to change the spelling of his name to Fifer. He says he has taken the necessary legal steps.

W. R. SKATES has been appointed by the Famous Players-Lasky Company a special road representative. He formerly was with General.

H. A. GILLESPIE, who was general manager of J. Frank Brockliss, Inc., will enter the Reserve Officers' Training Camp and has severed his connection with the company.

CHARLES POWERS has joined the sales force of the Seattle Metro office and will cover the Oregon territory.

H. HICKS has taken the managership of the Select office in Seattle since former manager Dobbs resigned to become sales-manager of the De Luxe Features Company.

C. M. THALL has become office manager for the De Luxe in Seattle.

G. R. HAMMOND has been put in charge of its export department by Universal. He has traveled extensively and is an accomplished linguist. He has recently returned from a year's sojourn in Spain.

SAMUEL SIVITZ, advertising manager and publicity director of the Rowland and Clark Theaters, Pittsburgh, has resigned and left for Los Angeles, Cal., to become affiliated with the Metro Picture Corporation. The Stag Outing Club, of Pittsburgh, gave a dinner in his honor at the Americus Club, Pittsburgh.

CAREY WILSON, a member of the executive forces of United Picture Theaters of America, Inc., is off on a trip to the big city branches. He saw Henry Given in Philadelphia last week, and is on the way to look over the good work of D. F. O'Donnell in Washington. While there he will also see some first-run exhibitors.

EDITH KOCH, recently appointed manager of Select Pictures' foreign department, has been on a brief business visit to Montreal, the first trip which she has made in the new capacity to which she has just been elevated.

SAMUEL GRAND, president of the B. A. Rolfe Productions of New England, visited the New York offices of the firm this week, and reported the keenest interest already being manifested in the great Houdini serial. Samuel H. Steinfeld had been appointed manager of the Boston office.

JOHN W. GREY is now the advertising director for the B. A. Rolfe Productions. Mr. Grey bears the reputation of having had more big jobs than any other advertising man, and is said to be "the man who put merchandising into the movies."

E. R. COULTER, formerly of Seattle, a state rights buyer and owner of Coulter's Attractions, although a wealthy man, for patriotic reasons is working in the Seattle shipyards.

MANAGER F. V. FISHER of the Seattle Exhibitors' Film Exchange, is away on a short business trip.

GRACE SANDERSON, authoress and saleswoman for the Rev. Paul Smith's Barbary Coast picture, "The Finger of Justice," is traveling in Montana.

WALTER J. BRANDT, who has had wide experience, has been appointed manager of Goldwyn's exhibitors service department in Cleveland, recently established by him. His advice is free to exhibitors.

J. LEFKOWITZ, lately manager of the Cleveland office of the American Standard Film Service, is now handling bookings on "The Battlefronts of France" in Ohio and Kentucky.

CHARLES F. SCHWERIN, general manager of the Success Film Productions of Cleveland, has increased his releases to include "The Devil's Playground" and "The Crucible of Life" for the entire State of Ohio.

CAMILLE LEGRAND, one of Pathe Freres' most valued cameramen, has arrived in New York from Paris on his way to the Far East. Monsieur Legrand will go to San Francisco and thence to Japan. After taking pictures there he will go to Shanghai, Singapore and the Straits Settlements, then to India. His trip will cover more than two years.

KEEP YOUR EYE ON THE EAGLE
"As soon as I heard of America's Independence my heart was enlisted."
Lafayette—1777.
"LAFAYETTE WE COME!"
(PERSHING-1917)

NELL SHIPMAN

HENRY KING
DIRECTOR
MUTUAL PRODUCTIONS
M. P. D. A.

ARVID E. GILLSTROM
DIRECTING
JANE AND KATHERINE LEE
Assisted by BEN BERK FOX FILMS

Frank Mayo
World Peerless Home Phone Morningside 8240

CONTINUITY ORIGINALS
JACK CUNNINGHAM
Writing for Pathe
Hollywood, Calif.
ADAPTATIONS EDITORIAL

LESLIE AUSTEN
Home Phone St. Nick 2828

NILES WELCH
Lasky Studio, Hollywood, Cal.

WALTER McEWEN
Home Phone Col. 9126

COMING!
"YOUNG AMERICA"
WITH ALL STAR CAST
A George K. Spoor Ultra feature taken from the Cohan & Harris stage success
George Kleine System Distributors
George K. Spoor, President

Photo by Lumiere, N. Y.

CORINNE GRIFFITH

GEO. A. STILWELL
Care DRAMATIC MIRROR

B. F. Keith's Circuit—
United Booking Offices
(Agency)

A. PAUL KEITH - - - - - - - - - President
E. F. ALBEE - - - Vice-President and General Manager

For Booking Address
S. K. HODGDON
Palace Theatre Building
New York City

RUTH GATES
LEADS
Address Hotel Algonquin, New York City

UNA TREVELYN
INVITES OFFERS, SEASON 1918
Address, 600 West 116th Street Phone, 1170 Morningside

DOROTHY DICKSON
Management Selwyn & Company

EDDY MEYERS
With "A VERY GOOD YOUNG MAN" Personal Direction—Chamberlain Brown

MARJORIE GATESON
Management Messrs. Lee & J. J. Shubert

VIVIENNE SEGAL
"OH LADY! LADY!" Address—Hotel Des Artistes, New York

JOHN RUTHERFORD
"The Spitfire," "Disraeli," "The Blindness of Virtue," "Paganini," "Getting Married"
LIEUT. U. S. AIR SERVICE—NOW FLYING WITH THE FRENCH

LAURA HAMILTON
"THE RAINBOW GIRL" MANAGEMENT KLAW & ERLANGER

EDNA HIBBARD
MANAGEMENT SELWYN & CO.

FLORENCE SHIRLEY
"OH LADY! LADY!" Princess Theatre Management—Comstock & Elliot

Charlotte Wade Daniel
GRAND THEATRE STOCK CO. CLEVELAND, OHIO

Adele Lane
Address care DRAMATIC MIRROR

RICHARD COKE
Address care Dramatic Mirror

LOUISE MULDENER
Re-engaged "The Man Who Stayed at Home"

JAMES L. CARHART
Maude Adams Co.
Management Chas. Frohman

FIBER, STEEL and BRAINS
BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world.
WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. C.

DATES AHEAD

DRAMATIC

Adams, Maude (Chas. Frohman, Inc.): Albany, Ga., 14, Columbus 15, Athens 16, Atlanta, 17-19.
Barrymore, Ethel (Chas. Frohman, Inc.): Atlantic City 14-15, Trenton 16, Lancaster, Pa., 17, Wilmington, Del., 18-19.
Business Before Pleasure (Woods): Philadelphia, indef.
Charley's Aunt (Miller and Risser): Atlanta, Ga., 14-16, Rome 17, Chattanooga, Tenn., 18, Knoxville, 19.
Chu-Chin-Chow (Elliott, Comstock and Gest): Philadelphia, indef.
Country Cousin (K. & E. and Tyler): Chicago, indef.
Cure for Curables (Shubert): Chicago, indef.
Everywoman (Henry Savage): Port Arthur, Ont., Can., 14-19.
Eyes of Youth (Shubert): Chicago, indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Teacher (Cohan and Harris): Philadelphia, Oct. 7—indef.
Lombardi, Ltd. (Morosco): Chicago, indef.
Masquerader, The (R. W. Tully): Phila., Indef.
Nancy Lee (Harris): Philadelphia, indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Indef.
Polly with a Past (Belasco): Chicago, indef.
Robert B. Mantell: Boston, indef.
Seven Days' Leave: Chicago, Indef.
Sunny South: Colborne, Ont. Can., 14, Cobourg 15, Orono 16, Bowmanville 17, Bobcaygeon 18, Fenelon Falls 19.
Tailor-Made Man (Cohan and Harris): Detroit 14-19.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): Phila., Indef.
Turn to the Right (Smith and Golden): Chicago, Indef.
Twin Beds (Selwyn): Chicago, indef.

MUSICAL COMEDY

Have A Heart (Henry Savage): Saskatoon, Sask., Can., 17-19.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Leave It to June (Comstock and Gest): Philadelphia, indef.
Oh, Look (Comstock and Gest): Chicago, indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.

PERMANENT STOCK

Baltimore: Colonial Theater.
Boston: Copley Theater.
Bridgeport: Lyric Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Chicago: Avenue Theater.
Great Northern Theater.
Cleveland: Grand Theater.
Columbus: Grand Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Erie: Park Theater.
Flint: Majestic Theater.
Halifax: Academy Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater.
Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
Lawrence: Colonial Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Lynn: Central Square Theater.
Malden: Auditorium Theater.
Milwaukee: Shubert Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
New Bedford: New Bedford Theater.
New Haven: Poli Theater.
New York City: Lafayette Theater.
Dixon's Third Avenue Theater.
Northampton: Municipal Theater.
Oakland: McDonough Theater.
Ye Liberty Theater.
Oklahoma City: Overholser Theater.
Paterson: Lyceum Theater.
Pittsburgh: Lyceum Theater.
Portland: Alcazar Theater.
Portland, Ore.: Baker Theater.
Salem: Empire Theater.
St. Paul: Shubert Theater.
Salt Lake City: Wilkes Theater.
San Diego: Strand Theater.
Gaiety Theater (Musical).
San Francisco: Majestic Theater.
Stapleton: Liberty Theater.
Troy: Lyceum Theater.
Union Hill: Keith's Theater.
Washington: Howard Theater.
Wilkes-Barre: Poli Theater.
Winnipeg: Winnipeg Theater.
Yonkers: Warburton Theater.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 19

Theater		*Date of Production*	*No. of Times*
Astor	Keep her Smiling (Tully)	Aug. 5	88
Belasco	Daddies (David Belasco)	Sept. 5	44
Belmont	I. O. U. (Brady)	Oct. 5	18
Bijou	Sleeping Partners (Williams)	Oct. 5	18
Booth	Watch Your Neighbor (Morosco)	Sept. 2	48
Casino	Sinbad (Shubert)	Sept. 2	58
Central	Forever After (Brady)	Sept. 9	48
Century	Freedom (Faversham and Shubert)	Oct. 19	1
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	61
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	71
Comedy	An Ideal Husband (Williams)	Sept. 16	40
Cort	Fiddlers Three (Cort)	Sept. 3	47
Criterion	The Awakening (Brennan)	Oct. 1	23
Eltinge	Under Orders (Woods)	Aug. 20	63
Empire	The Saving Grace (Frohman)	Sept. 30	24
48th Street	The Woman on the Index (Broadhurst)	Aug. 29	61
Fulton	A Stitch in Time (Bailey)	Oct. 15	7
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	65
Globe	Follies of 1918 (Ziegfeld)	Oct. 7	16
Harris	The Riddle Woman (Mooser)	Oct. 14	8
Hippodrome	Everything (Dillingham)	Aug. 22	89
Hudson	Friendly Enemies (Woods)	July 22	104
Knickerbocker	Someone in the House (Tyler)	Sept. 4	45
Liberty	Going Up (Cohan & Harris)	Dec. 25, '17	359
Longacre	Nothing But Lies (Anderson & Weber)	Oct. 8	15
Lyceum	Humpty-Dumpty (Frohman)	Sept. 16	40
Lyric	The Unknown Purple (West)	Sept. 14	41
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	34
Morosco	The Walk-Offs (Morosco)	Sept. 17	39
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	40
Playhouse	She Walked in Her Sleep (Broadhurst)	Aug. 12	80
Plymouth	Redemption (Hopkins)	Oct. 3	20
Punch and Judy	Penrod (K & E and Tyler)	Sept. 2	48
Republic	Where Poppies Bloom (Woods)	Aug. 26	56
Selwyn	Information, Please (Selwyn)	Oct. 2	21
Shubert	Sometime (Hammerstein)	Oct. 4	19
39th Street	The Big Chance (Woods)	Oct. 9	12
Vanderbilt	The Matinee Hero (Cohan & Harris)	Oct. 7	16
Winter Garden	Passing Show of 1918 (Shubert)	July 25	115

101

NO make-up poisoning! Pure, gratifying, *safe*, ALBOLENE is what *you* should use always to remove make-up, because it keeps the skin in good condition.
It has been famous for years as the foremost product of its kind.
For the make-up box 1 and 2 ounce tubes. Also in ½ and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Write for free sample.

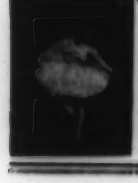
McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
Est. 1833
91 Fulton Street · New York

New Patriotic for War Time Benefits. **PLAYS** Vaudeville Sketches, Stage Monologues, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. Catalogue FREE.
T. S. DENISON & CO., DEPT. 14, CHICAGO

TO-LET
STUDIO WITH STAGE
Studio to let with stage 80 feet wide, 90 feet deep, 50 feet high. Auditorium seating 900. 40 complete sets of scenery of every character. Will rent by day or week. Edison Service 600 bolts.
Telephone Madison Square 4692

STEIN'S
FOR THE STAGE · FOR THE BOUDOIR
MAKE-UP

Good Comedies Wanted
Make an audience laugh in these trying times. I can place such manuscripts for production. Write
LAURA D. WILCK
Authors' Representative
1476 Broadway New York City



MENZELI'S
Grand Ballet School
Every style of dancing, sets originated. Call for particulars.
89 E. 16th St., N. Y.
Phone 3334 Stuyvesant

September 16, 1918.

Dramatic Mirror,

Dear Sirs: After having called upon the managers of the theatres in this city, I find they all take the Mirror and are pleased with it. So won't be able to take subscriptions for it. Very truly,

LILLIAN M. RANKIN,
Fort Dodge, Ia.

MARRIAGES

DAYTON—MARQUA—Helen Marqua, who opened the season as Angelica in "Gloriana," has retired from the stage and was married last Saturday afternoon in the Little Church Around the Corner to Edward Dayton, a Cincinnati manufacturer.

DEATHS

BLAKE—Arthur J. Blake, financial manager of the Stanley Booking Company in Philadelphia, succumbed last week to Spanish influenza after a short illness. He had been with the Stanley three years, and was popular. He leaves a widow and five children.

BOARDMAN—True Boardman, who will be remembered as one of the pioneer screen actors, died in Los Angeles last week. He was 39 years old. At one time Mr. Boardman appeared in Essanay Western features and later with Universal.

LIPZIN—Mme. Kenny Lipzin, 63 years old, who was known as the "Yiddish Sarah Bernhardt," died last Saturday in her home, 63 West 110th Street. Mme. Lipzin was born in Russia.

McMANUS—George McManus, Sr., 72 years old, father of the cartoonist, died on Oct. 3 in the Park Hospital, after a three days' illness. In his early years he was connected with Abbey and Grau of the Metropolitan Opera Company. He was born in Dublin, Ireland, and long lived in St. Louis.

ZENTAY—Mary Zentay, violinist and recently one of the soloists at the Strand Theatre, died at her home, 318 East Fifty-fourth Street, October 3, of pneumonia following Spanish influenza. Miss Zentay was born in Budapest, Hungary, twenty-one years ago.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912, OF

THE DRAMATIC MIRROR, Published Weekly at NEW YORK, N. Y., for October 1, 1918.

State of NEW YORK..... }
County of New York..... }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Lyman O. Fiske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Name of Publisher, United Motion Picture Publications, Inc., Post Office Address, 243 W. 39th St., New York, N. Y. Name of Editor, None. Name of Managing Editor, Louis R. Reid. Post Office address, Plandome, L. I., N. Y. Name of Business Manager, Lyman O. Fiske. Post Office address, Great Kills, New York N. Y.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

United Publishers Corporation, Post Office address, 239 W. 39th St., New York, N. Y.; H. Ashton Wyckoff, Post Office address, 243 W 39th St., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: David L. Williams, 437 Eleventh Ave., New York, N. Y.

4 That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

LYMAN O. FISKE,
Business Manager.

Sworn to and subscribed before me this thirtieth day of September, 1918.

GEO. G. DIETRICH,

[Seal] Notary Public of Queens County, No. 641. Certificate filed in Register's Office, N. Y. County, N. Y. County No. 67; N. Y. Register No. 9066.

(My commission expires March 30, 1919.

THE MARKET PLACE

Anything You Want to Buy or Sell?

We will put you in immediate touch with the best people to deal with. No charge for this service. Write The Market Place Mgr., Dramatic Mirror, 243 W. 39th St., N. Y. Phone Bryant 4900

COSTUMES

EAVES COSTUME CO.
For Amateurs, Societies, Motion Pictures Also Mfg.
110 West 46th Street, New York 10-11

ELECTRICAL SUPPLIES

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. 7-11
266-270 West 44th Street, New York City

FOR SALE

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address Box Y, care of Mirror.

FOR SALE Four Building Lots, Great Kills by the Sea. Desirably located on Prospect Avenue. Easy terms. L., care of Mirror. tf

LABORATORIES

M. H. SCHOENBAUM
LABORATORY EXPERT
Room 1903 Candler Building
220 West 42nd Street New York

LITHOGRAPHERS

LITHOGRAPHERS—The Strobridge Lithographing Co., Cincinnati.—New York Office, Times Building, Times Square. High-Class Theatrical and Circus Printing. tf

FILM

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City
55 to 59 River St., Newark, N. J. 10-26

FOR SALE 1, 2 & 3 reel subjects. Perfect condition. $3 reel & up. Also features. Send deposit to guarantee express charges. Jarvitz, Films & M. P. Supplies, 145 W. 45th St., N. Y. 10-5

METAL WORKS

SILVER'S SHEET METAL WORKS 6-11
Heating : Ventilating : Smoke-pipes : Roofing
336-340 Canal St., N. Y. Tel. Franklin 1050

PLAYS

PLAYS—For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. tf

SIGNS

Signs Theatrical Displays · Banners
ED. BRADY
138 W. 46th St. N.Y. Tel. Bryant 3142 6-15

SLIDES

SLIDES OF ALL KINDS 10-11
NOVELTY SLIDES, INC.,
115 East 23rd Street . . . . New York
Ask for Catalog D.M. IT'S FREE

Write for our Complete Catalog 9-1
MI-KA SLIDES
GREATER NEW YORK SLIDE CO.
154 West 45th Street New York

RADIO SLIDES
Can be written on a typewriter like a letter.
RadiO Mat-Slide Co. 10-11
121 W. 42nd Street New York City

SONG WRITERS

SONGWRITER'S MANUAL.—Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H.M. Bauer Music Co., 135 E. 34th St., N.Y.C. 6-11

STAGE LIGHTING

STAGE LIGHTING We can save you money
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City

TITLES

VELASCO-DAVID CO.
TITLES—Printed in any Language 9-11
145 W. 45th St., N. Y. Tel. Bryant 6837

WIGS

WIGS TOUPEES : MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York 6-11

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 · CARNEGIE HALL · NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS
ALVIENE SCHOOL OF DRAMATIC ARTS
DRAMA ORATORY · MUSICAL COMEDY · PHOTO PLAY · DANCE ARTS
Four schools in one. Practical stage training. The Schools' students stock and theatre afford public stage appearances
Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levey, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau and others.
WRITE FOR CATALOG, ADDRESS SECRETARY, MENTION STUDY DESIRED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEAR BROADWAY, N.Y.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Platform. Vocal Exercises. Open all the year round. Mackay's "Art of Acting" for sale at Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evenings, 8.45 Matinees, Wed. & Sat. 2.30.
OLIVER MOROSCO presents
WATCH YOUR NEIGHBOR
A Play of Love, Thrills and Laughs

ASTOR Broadway and 45th St. Phone 287 Bryant.
Evgs., 8.30. Mats., Wed. & Sat; 2.30.
Mr. and Mrs. Sydney Drew
Personally in a SPOKEN Comedy
Keep Her Smiling

WINTER GARDEN B'way & 50th
Phone Circle 2330
Evgs. 8.15 Mats. Tues., Thurs. & Sat. 2.00
Passing Show of 1918

CASINO B way & 39th St. Phone 3846 Greeley
Evgs. 8.15. Mats. Wed. & Sat. 2.15
AL. JOLSON
and the Original Winter Garden Company
SINBAD

LYRIC 42nd St. W. of B'way Phone 5216 Bryant Evgs 8.30
Mats. Wed & Sat. 2.15
ROLAND WEST'S Production of
The Unknown Purple
With RICHARD BENNETT

COMEDY 41st St. E. of B'way Phone 5194 Bryant
Evgs. 8.30. Mats. Thurs. & Sat. 2.15
OSCAR WILDE'S COMEDY
AN IDEAL HUSBAND

CENTRAL THEATRE
B'way and 47th St. Phone Bryant 17
Evgs. 8.45. Mats. Wed. and Sat. 2.30
ALICE BRADY
Returns to the Speaking Stage
FOREVER AFTER
A New American Play by Owen Davis

MAXINE ELLIOTT'S THEATRE
39th Street Near Broadway
Phone 1476 Bryant
Evgs. 9.00. Mats. Wed. & Sat. 2.20
T For 3
A NEW COMEDY
By Roi Cooper Megrue

BIJOU Theatre, 45th, West of B'way Phone Bryant 430. Evgs. 9.00 Mats. Wed. & Sat. 2.15
H. B. WARNER
In a Totally Different Comedy
SLEEPING PARTNERS
with
IRENE BORDONI

SHUBERT Theatre, 44th, W. of B'way. Phone Bryant 8439.
Evgs. 8.15. Mats. Wed. and Sat. at 2.15.
MR. ARTHUR HAMMERSTEIN Presents
A NEW MUSICAL ROMANCE
SOMETIME
With ED WYNN

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinees, 25c, 50c and best seats 75c. Evgs., 25c, 50c, 75c and entire lower floor $1.00
Supreme Vaudeville
FINEST IN TOWN

Gaiety B'way & 46th St. Evgs. 8.20; Mats. Wed. and Sat. 2.20
WINCHELL SMITH and JOHN L. GOLDEN Present
LIGHTNIN

REPUBLIC West 42d Street Evgs. 8.30
Matinees Wednesday and Saturday 2.30
MARJORIE
RAMBEAU
in WHERE POPPIES BLOOM

CHAS. DILLINGHAM Presents
"EVERYTHING"
AT THE
HIPPODROME
A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats $1.00

Belasco Theatre W. 44th St. Evgs at 8.20; Mats. Thur. and Sat. 2.20
DAVID BELASCO Presents
DADDIES
A New Comedy by
JOHN L. HOBBLE

Eltinge West 42d St., nr. B'way Evs. 8.30
Matinees Wednesday and Saturday 2.30
A. H. WOODS Presents
UNDER ORDERS
A Dramatic Novelty with
Shelley Hull & Effie Shannon

Lyceum 45th St. nr. B'way. Evgs. 8.15 Mats. Wed. & Sat. 2.20
CHARLES FROHMAN Presents
OTIS
SKINNER
In His New Comedy Triumph
Humpty - Dumpty

New Amsterdam Theatre W. 42d Street
Evgs. at 8.20. Mats. Wed and Sat. 2.20
Klaw & Erlanger's New Musical Comedy
The Girl Behind the Gun
Book and Lyrics by Bolton & Medehouse.
Music by Ivan Caryll.

Liberty Theatre, W. 42d St. Evenings at 8.20.
Matinees Wednesday & Saturday at 2.20.
COHAN & HARRIS PRESENT
Going Up
BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch

Hudson West 44 St. Evgs. at 8.30 Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!
A. H. WOODS Presents
LOUIS MANN and SAM BERNARD
in
Friendly Enemies
by Samuel Shipman and Aaron Hoffman

Cohan & Harris B'way and 43d Street
Evgs. at 8.20. Mats. Wed. & Sat. 2.20.
Cohan & Harris Present
THREE FACES EAST
A PLAY OF THE SECRET SERVICE
By Anthony Paul Kelly
With a notable cast including EMMETT CORRIGAN and VIOLET HEMING

GEO. M. **COHAN** THEATRE B'way & 42d St.
Evg. 8.30, Mats., Wed and Sat. 2.30
MITZI
in
"Head Over Heels"
The Gay Henry W. Savage Musical Play

EMPIRE THEATRE B way & 40 St.
Evgs. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN presents
CYRIL MAUDE
in C. HADDON CHAMBERS' Comedy
THE SAVING GRACE

POWER OF BEAUTY
BIG ASSET ON STAGE

Wrinkle Age has caused the doom of many actresses early in career.

Where sheer art has been the basis of a single actresses' success, youthful beauty has won fame and fortune for thousands. Wrinkle disfigurements—not the result of old age, but the direct effect of mental, physical and temperamental peculiarities of the individual, have shortened the career of many clever actresses. No class of people have been so sorely harassed with "wrinkle age" as the hard working people of the stage. The high-pitched, strenuous, long sustained, nervous strain to which they are subjected, makes them easy prey to "wrinkle age." But there is an escape from this affliction at last. Despairing actresses will be gratified to know that their wrinkle disfigurements and double chins and sagging cheeks can be eliminated no matter how deeply they may be set through long standing, and their return successfully prevented through an entirely new scientific method discovered and introduced by the Instant Anti-Wrinkle Company, 409-10-11 Majestic Building, Denver, Colorado. The treatment can be applied in the privacy of your own home, no surgical operation, no cutting, no electrical apparatus, wax or enamel used. Our wonderful new method is absolutely painless, and positively guaranteed. The price is ridiculously low when compared with the wonderful results produced. Is it not worth while to investigate a treatment that assures youthful beauty through the whole span of life? Full details in plain wrapper sent upon request.

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs $3.00. A four months' trial subscription costs $1.00. Single copies are $.10 each.

THE EDITOR, Box G, Ridgewood, N.J.

MIRROR PHOTOGRAPHS and PEN and INK PORTRAITS by OUR OWN ARTISTS

are striking, different—away from the ordinary. The charge is but little more than our costs if you are a Mirror reader

Dramatic Mirror, 243 West 39th Street, New York

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 601 Will Do It For You

Your Prospective Customers
are listed in our Catalog of 99% guaranteed Mailing Lists. It also contains vital suggestions how to advertise and sell profitably by mail. Counts and prices given on 6000 different national Lists, covering all classes; for instance, Farmers, Noodle Mfrs., Hardware Dlrs., Zinc Alines, etc. *This valuable Reference Book free.* Write for it.
Strengthen Your Advertising Literature
Our Advertising Counsel and Sales Promotion Service will improve your plan and copy, insuring maximum profits. Submit your plans or literature for preliminary analysis and quotation, no obligation.
Ross-Gould Mailing Lists St. Louis

Prof. I. Hubert's
MALVINA CREAM
is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sun burn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion.
At all druggists, or sent postpaid on receipt of price.
Cream 50c., Lotion 50c., Soap 25c.
PROF. I. HUBERT, Toledo, Ohio

THE WILLIAMS PRINTING COMPANY, NEW YORK

Announcement

For the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News, has been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news gathering facilities.

After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

It will contain the up-to-the-minute news topics that have made this film famous.

It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Winsor McKay and Harry Murphy.

It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers.

Issued by the

INTERNATIONAL FILM SERVICE CO.
Inc.

729 Seventh Avenue -:- -:- New York City